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THERE is scarcely a piano-teacher who has not, at some time of his professional career, been confronted by the dilemma of continuing to teach a hopeless case or of losing the precious tuition-fee. To be sure, there are cases where the intellectual faculties of the pupil seem to be enveloped in Cimmerian darkness and where the possibility of seing a ray of light penetrate seems to have no prospect of realization whatever. But to renounce these cases means in many instances to merifice voluntarily the means hy which the wolf is kept from the door; to forego some desired purthese that would contribute most effectually to the accomplishment of a long-cherished wish. In other words, the question resolves itself into a conflict between self-interest and conscience.

Aside from the fact that many parents consider it a personal reflection upon themselves as well as upon the genius of their offspring, when their attention is called to the fact that the united efforts of pupil and teacher will prove fruitless, the voluntary dismissal of a pupil is not advisable. In nine cases out of ten another teacher's services will be sought; the selfsacrificing hero will be denounced in the most scathing terms, and thus more harm than good will result. The only course to pursue under the circumstances is to assume the mantle of the philosopher and con-

time to teach as heretofore. Perhaps some undisovered vein will be laid have which in time may erre as a base of operations. Perhaps some latent qualities may assert themselves with startling suddenness. Patience and perseverance will do the rest. And thus everybody will be satisfied. All the wrinkles of disentisfaction will he smoothed over, and once here the heavens will smile their bluest blue, while the road to musicianship. the birds will warhle their sweetest songs.

The author states that he noticed a peculiar sort of of his pupils lives and thoughts. A thoroughly quali-ahility to imhibe. Compositions had to be copied by

some Welsh people who were revisiting their fatherland for the purpose of taking part in an Eisteddfod, somewhere in South Wales. In hearing these people sing Hill instantly recognized the "music of his dreams," the music that had been floating, unhidden, through his hrain,

The author tries to explain the singular fact by his Welsh ancestry, on his mother's side. By some freak of heredity, the music of his Welsh ancestors has come down through six, eight, or ten generations as a dormant germ, and come to life again. Certainly a curious circumstance, and worthy of further investi-

music, who was himself a good pianist and a widelyread musician, remark hitterly of a certain Western city where he plied his trade, a city much lauded as an art-centre, "Pshaw, this town is a fake; it is not in the least musical. Why, there are not ten people here outside of the profession who own any library of musical works, and even the musicians own nothing hut the hooks they teach out of or the pieces they play." This was probably just, as a criticism, and it points a moral for the music-lovers of the whole land. Do not narrow down into a mere pedagogue, or a mere showman, do not study only to peddle bits of knowledge from pupil to pupil as the old-time itinerant peddler-or "vagrant merchant," as Wordsworth called him-peddled notions from house-door to house-door, hut strive, even if in hut a small way, to be a real musician, a real inquirer in her mystic temple. This is the way to get out of music her highest and most satisfying hlessing.

ALL honor to the accompanist. Have you ever thought how, at a grand concert, where the beautifully-arrayed lady or smug gentleman stands at the focus of all eyes, and sends out the thrilling phrases which make the blood warm, how thin, and vague, and discolored their song would be without the artistic surrounding furnished by the harmonies and rhythms of the accompaniment? The rain-faded dollie, of which Kingsley tells us, with such tender, simple pathos, would not be more forlorn and characterless. The accompanist must be just as good as a solo pianist, besides being able to judge of musical values accurately and modest withal, in order to do the work solidly, warmly, and subduedly. Let the piano-student covet, not shun, the work of accompanying, for hy that means one may be helped mightily on ready courses arranged until one might almost think

"Cax tunes be inherited?" is the quaint title of one influence, and we feel that a teacher can well afford we may wonder how the latter were able to learn with of Edward Rowland Hill's recently published essays. to take much pains to make himself an essential part any completeness. Much depended upon the pupil's like author research Rowland Hill's recently published essays.

tune recurring to him at certain intervals. It was fied teacher, earnest and sympathetic, is the most Scotch in character, and yet, again, not like Scotch. powerful factor in education. Some one said, of a for-This habitual presentation in the mind of these un- mer president of Williams College, that "Mark Hopknown melodies continued for ten years until one even- kins at one end of a log and a student at the other ing on a voyage to Liverpool he chanced to come across could make a university." How could the boys that Bach took as pupils into his family have failed to imhibe his serious views of music, to share the earnestness and singleness of purpose that distinguished him? There was good reason why Haydn should have been called "Papa" hy his pupils and intimate friends; why Mendelssohn was adored by his pupils. Rough and gruff as Cheruhini was at times, his pupils at the Paris Conservatoire loved him, and the same state has existed in German conservatories.

There is a feeling in our cities that the conservatory system is sure to make inroads upon the husiness of private teachers. This may be true, in part; hut at the same time there is reason to doubt whether teachers whose time is cut into four portions can come Some years ago I heard a certain retail dealer in into the close relations with a pupil that makes the study of music offtimes a labor of love as well as mere duty or to the worth of money paid out. The greatest success has generally come from loving work with a teacher who was also a thoroughly interested friend, and the conservatory system, may-not necessarily does-hy the division of a teacher's interest, tend to weaken the attachment that should exist between master and pupil. We may profit hy a systematic cult in this direction.

> AT this season of the year we have only to look around us at blooming Nature to see the development of the little seed planted last fall, perhaps carelessly cast to the winds to be taken up and hidden away in the bosom of Mother Earth. Just so we may drop into the tender, fruitful soil of a young mind the inspiration to a higher, more earnest love and devotion to music, the willingness to work for results that cannot show to-day, not to-morrow, nor even next month. Like the seed huried in the soil, germination in music culture is quiet, unseen, and slow, and the first tender shoots need care and cultivation. When we find that an idea has been implanted in our pupils' minds and hearts, let us add the care and the rich nourishment that shall enable such ideas to take deep and firm root, and to yield a rich and ahundant fruitage. But never should we allow ourselves to attempt a hothouse forcing. Such blooms often show great beauty of color, size, and attractiveness of form, but the sweet fragrance of the slower growth, the modest life.

Arps to teaching have been multiplied, text-books on all subjects connected with music have been written, outlines of study have been prepared, and that music study and music teaching had been made easy. When we compare our facilities with those of In music study very much depends upon personal the students of a hundred or two hundred years ago

The rules of harmony, counterpoint, and general theory were complex and hidden away, often, in a mass of verbiage. The music student of the time of Bach's boyhood had no easy time. Then, indeed, there could "dig" was the one who forged shead.

WHY the idiosyncrasies of musicians have been from time immemorial an especial mark for jest, or innuendo,-the latter, if aptly velled, yet "worm i' the bud" like, rancorous,-is a problem oft discussed; and while writers, alming, no doubt, at the dispensing of balm in musical Glicad, suggest the jealousy, misanthropy, or-lapsing into pessimism-total depravity of the unmusical as chief causes, no really satisfactory explanation has as yet been given. Meanwhile the shafts at the musician's vagaries continue. Incidents are cited and recited, portraying him as unpractical, unbusiness-like, visionary, a dreamer of dreams, eccentric, unpunctual, unreliable, an outlawer of customs, untidy as to personal habits, whose article of faith in this connection is "I believe in the general manifestation of shiftlessness," and, withal, an individual of one idea, and that an assumption of the superiority of the musical cult in general, and of himself as its suponent in particular, an unhridled conveyor of the one and only conviction that "the world was made

From the days when poor Beethoven was regarded askance by sven the open-mouthed urchins of the streets down to the present epoch, which beholds with facetious banter the aureole locks of the "pianist of a century," the appellation "musician" has appeared to carry an abnormal significance. Perhaps there is not a teacher in ever so remote a district who does not feel that in a manner he stands apart from his unmusical associates. The existence of that dividingline he recognises, if insensibly, and without giving a thought to its analysis or its raison d'être. But while the latter is the old, old problem, and one cannot discern why the astonnding peculiarities of professional, and of even non-professional, people, should pass ignored or unnoticed, while "a musician" is branded at once as a hapless eccentricity, there is doubtless some justice in the plaint of a correspondent who thus gives publicity to his afflictions in an East-

"Some of my best and dearest friends are musicians. and it is a delight to associate with them, but I feel that I should be fonder of them if they could occasionally leave their music behind them. I love music, but when it follows you around like a jealous wife, insists on intruding at your luncheon, dinner, and supper, and holds you by the button-hole at street corners, its beauty becomes monotonous

"A musician seems to be so deeply absorbed in his art that he cannot escape from it, and he carries it about with him as a snail carries its shell. If you are engaged in any sort of conversation with him, he is liable to ask you if you remember the forty-seventh bar in Brahme's F-major 'Symphony,' or if you have noticed the wonderful orchestral explanation that Wagner bas given to Tristan and Isolde's kiss, or if you have duly pondered the wonderful chromatic change that Reznicek has made in his overture to 'Donna Juno.' Of course, you say 'yes,' but it is a strain on your conscience, not to say the ties of friendship. I was once a victim at a formal dinner where diminished thirds were introduced with the soup and lasted to the coffee, and for a long summer evening I have sat with saint-like patience in the falling dew on an overturned boat listening while a friend explained the esoteric meaning and inner content of 'Die Meistersinger.'"

But here it is again; the musician, always the musician! No arraigning of the prosy theologue infinitely inflicting his "convictions" upon long suffering ears outside the droppings of the sanctuary; no pungent witticism directed toward the absent-mindedness

the pupil if he wished to possess a cherished work. mur against the representatives of other cults, since when he emerges from his study into the world of they stand smong the masses on the popular side of that dividing line, because of their perpetual, discordant propensity for "harping on one string," and who are possibly more prone than musicians to speak was no royal "Road to Parnassua"; the hardest kind of that which they do know, and testify to that of work was the price of advance. The pupil who which they have seen. So for the nonce the problem goes unsolved,--is yet to be unraveled, why alone among all professional people musicians are regarded as "helpless victims of their art."

> Music will, by no means, be neglected in the multitudinous plans made for the Paris Exposition. In a circular sent out by M. Baudouin la Londre, general cretary of a Committee of Organization, notice has been received of the First International Congress of Music to occur in the congress palace on the exposition grounds the 14th, 15th, 16th, and 18th of next

> While music has always played a prominent part in any large gathering, it is interesting to note that the scheme, as here set forth by the committee on arrangements (all the gentlemen are residents of Paris), is programed to include many radical innovations in the one art that is prehistoric

And the idea carried out on the plans submitted in the circular will be of immense historical importance. for it is expected that nearly all races and lands will be represented, either as official members of the congress or as interested spectators. While, as yet, no definite arrangements regarding a program of the proceedings has been made, still, a general plan, or list of subjects, has been submitted which will occupy the vital interest of the congress. The topics will be of such nature as to demand international musical interest, and this alone will stamp the congress with great worth. As the remarks of speakers will be limited to fifteen minutes, numerous topics will be brought to light.

Theodore Dubois, Director of the Paris National Conservatory of Music, is the president of the congress. and the above-named general secretary invites inquiries relative to the matter at his address: Rue Gounod, II, & Paris.

Following is the list of subjects prepared by the Committee of Organization, upon which, it is purposed, articles will be read at each of the open sessions: I. Generalization of the employment of a normal liapason. Work on this subject to be rendered obliga-

II. Transformation of instruments simples into chro matic instruments. Definition of chromatic instru-

III. Shall the employment of the real note in musi cal writing be ntilized?

IV. Employment of a distinctive sign, accompanying the bass and treble clefs, in vocal and instrumental cores for the parts that are to be extended an octave. V. Unification of terms employed by composers in

usical publications. VI. Regularization of metronomic indications and

VII. Utility of an apparatus for registering the ovements of musical works.

VIII. Unification of the orchestration of harmonies

IX. Utility of the designing of the chromatic scale X. What is the utility of reconstructing the ma-

XI. Of the ntility of a school for orchestral conductors, and of the generalization of a work of instru-

XII. Of the utility of the development of choral, symphonic, harmonic, and fanfare societies. The Committee of Organization reserves its constitu-

tional right to vary the program as it may deem fit.

Does education always educate? One is sometimes tempted to believe not. The college president, who gent wittens unverse over the littlevateur; no muredge, sometimes receives some pretty hard knocks

polities or business. Not so often does he venture into the realm of art, but when he does he is fully a apt to display a naïve and gentle ignorance of things artistic. Probably the most common form which the ignorance takes as regards music is the calm assump tion that exceptional musical endowments do not in ply corresponding intellectual power; indeed rather the contrary,—that unusual musical ability sigues a corresponding lack of intellect. A certain college president once expressed his surprise that Mendelashin chose the career of music. He did not so much wonder, he said, at Mozart and Beethoven, since they had not had Mendelssohr's educational advantages, but he could not understand how a college-bred man could seriously take up the profession of music. No doubt he regarded himself with inward complacency in contrast to the misguided Mendelssohn, but the world at large would hardly agree with his self-satisfied ver

If such opinions were only held by college presidents it would be hardly worth while to say them nav. But there is some evidence that others hold them as well. A lady in conversation with the writer care informed him, after much valuable time ment in voluble discussion of servants, their merits and defects-principally the latter-that she did not see how a man could devote himself to such a triffing occupation as music. Several replies sprang to his lips, but remembering a prudent maxim relative to pearls and certain four-footed animals, he wisely re-

In no way can people be judged more closely than by their art-criticisms. A shallow, frivolous nature will find frivolity and shallowness in the most noble art. One who regards music as merely a diversiona sensuous tickling of the ear, a rhythmical tanning of the foot-will naturally find the earnest practice of the art unwortby of serious attention. Such critics are incapable of appreciating its nobility. They are unconscious that, like Dogberry, they write themselves down as limited and narrow, no matter what college degrees they may possess, or how many servants they may command. Doubtless the end of all art is enjoyment, but an enjoyment which touches the deepest springs of the heart, not merely brushes the surface of the senses. There is a great truth in the fine motto which adorns the concert-hall of the Gewandhaus in Leipzig: Res severa est verus gaudium-True enjoyment is a serious thing.

PRIZE ESSAY AWARDS.

WE take pleasure in announcing the prize winners in the contest which closed April I, 1900. First-"Basis of Success in Music Teaching." By

Thomas Tapper, Boston, Mass. Prize, \$25.00. Second-"Two Features Common to the Best Methods of Teaching Music." By Margaret Cornell,

Asbury Park, N. J. Prize, \$20.00. Third-"Child Study: the Teacher's Privilege and Duty." By Frances C. Robinson, Wakefield, Mass.

Fourth-"The Educational Value of Concerts," By Emma Stanton Dymond, Toronto, Canada. Prize,

Owing to the increase of space in this issue because of the Schnbert articles, the publication of the print essays will be deferred until next issue.

According to an interviewer, Leschetitsky finds most difficulty with the German, English, and American pupils. The master has more American pupils than of any other nationality, and his experience with them is quite similar to that of thousands of Ameri can teachers.

"They come for a short time, study tremendously hard, each believing that everything can be accomplished by work, talent being quite a secondary consideration; but if the success wished for does not come after a short trial, they give it up and go sway.

THE ETUDE

QUESTIONS ANSWERS

The subscribers are invited to send in questions for this depresent. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN othequestions will receive no attention. In no case will the Questions that have no general interest will not receive atten

M. V. R .- The figure 2 over two eighth notes in time signifies that the two eighth notes are to be aved in the time of three. It is just the reverse of payed in the time of three. It is just the reverse of he figure 3, where three notes are played in the time

would not advise the study of Root's "Curricu-It is an old-fashioned method, which has been uperseded by a great many better and more modern nethods, although, with a proper teacher, the book

K. R.—The "English Suites," by Bach, are so called because they were ordered from Bach by an English

W S.-The "Trauer" or Sehnsuchtswalzer," opus 2, hy Schubert, was at one time attributed to hoven. Even Liszt believed Beethoven to be the composer of the little piece and had written it as such in the sihum of the Empress of Russia. It was not until Prince Bjelgorsky called Liszt's attention to the fact that the error was discovered. According to Grove, the "Sehnsuchtswalzer" was composed by Schu bert in 1816. It was played by Rubinstein at his recitals in this country in the early seventies. Rubin-stein was very fond of this particular waltz, and held whole set in high esteem.

B. L.—Liszt's "Etudes Transcendentes" — which Lebert, in an attack of chronic tongue-tiedness, when t came to the pronunciation of foreign names, would always pronounce "Etudes Transatlantic"—were pnb-lished originally in much simpler form. Their present isificulty compared to their former is proportionally the same as that of a Chopin etude to one by Gurlitt. Although Schnmann thinks that there are perhaps mly ten or twelve pianists capable of mastering them and Billow also places them away at the top of the ladder of pianism, excepting those by Alkan, the Liszt studes are not as difficult as they sound. Thus, the "Ricordanza"—a favorite concert-piece of Xaver Schar-wenka—is within the grasp of the average pianist.

C. W. N -Did Reethoven know how to write for the voice? It appears that during the lifetime of the composer the same question was raised by his con-temporaries. Recent discoveries have shown that Beet-hoven must have been convinced of his shortcomings in this regard, or recognizing the justice of the critiwas an immense strain on the voices of the singers, he sought to remedy the fault. At any rate, a reliscovered sketch-book contains a copy of the extet from Mozart's "Don Giovanni" in Beethoven's formance of the ninth, proving that even a genius like Beethoven is willing to learn and improve bimself.

T. N .- You mention the fact that you suggested studying one of the operatic fantasies by Liszt and that a friend remarked: "Why do you waste your time over such trash?" We subjoin the opinions of two recognized anthorities. Rubinstein writes: "Of important character is the 'Don Juan Fantasie,' which y aptly be called the fantasie of fantasies. greatest work of its kind, similar to what the Ninth Symphony' is among the symphonies." Writing on the same subject, Hanslick says: "Liszt's Fanasies on Don Juan, etc., above all, however, his inngarian rhapsodies, those truly wonderful reproductions of Gypsy music, are charming compositions and enduring landmarks in the history of pianoforte music. They must be studied by all who aspire to

C. N.—The origin of the tarantelle, of which the Copin tarantelle in A.flat, opns 43, is probably the best specimen known, is attributed to the tarantula. a spider found more particularly in the kingdom of haples. Its bite leaves a poison which takes effect sooner or later. When the poison begins to act, those struken seken become delirious and dance and run in-antly. Music, used as a palliative, excites them further excessive action which ultimately results profuse perspiration and consequent re specimens of the tarantelle are those Nicolaus and Anton Rubinstein, Auber in "La tette de Portico, Weber E-minor sonata, Thalberg, and Rossini's tarantelle for the voice, said to have

been composed for Lablache, and now a favorite number of Campanari, the baritone of the Metropolitan Opera Company. The late S. R. Mills also wrote some pleasing tarantelles, not too difficult for the pianotudent and very effective.

G. S .- Did Berlioz admire Beethoven? There are number of cases on record in which the French comnumber of cases on record in which the French com-oser expressed his great veneration for Beethoven. Especially admired by him were Beethoven's piano-orte sonatas. In one of his articles Berlioz relates that at a private gathering Liszt played the adagio of the "Moonlight Sonata" with trills, tremolo, and various effects peculiar to the virtuoso sehool of that period and to the intense dissatisfaction of Berlioz. Thirty years later they both found themselves present at a similar gathering. Liszt had been playing some composition by Weber when, suddenly, the lights went out. Some one made an attempt to strike a match upon which Berlioz's voice was heard to say: "Neve mind, if Liszt will play the adagio of the 'Moonlight Sonata,' light is unnecessary." "With pleasure," Liszt Sonata, light is unnecessary." "With pleasure," Lisz replied, "let the room be wrapped in utter darkness." Berlioz continues: "From out those shadows the noble elegy, the same Liszt once before had so strangely disfigured, then rose in its sublime simplicity. Not one note, not an secent, was added to the original score of the composer. It was the shadow of Beet-hoven, recalled by the great pianist, whose voice we heard. Each one of us trembled with emotion, and even after the last chord had died away we remained silent-with tears in our eyes."

J. T. M. (Indiana) .- F. Borowski, the son of a Polish noblemen was born in London about 1864. He studied violin at Cologne Conservatory and composition of Jensen. He taught violin in Aberdeen, and went to Chicago in 1877, where he is still connected with a prominent musical college. His compositions are published in this country and in England. A. T. (New York City) .- Will you please publish

list of pieces it was advised one should have, in the "Thoughts, Suggestions, and Advice" department of March ETHER? Madam A. Pupin suggests this list as being admirable

LIST OF SHORT PIECES.

Valse caprice in A major (one of the four album leaves) (Grieg).
"Minuetto," A major (Boccherini).

"Mazourka," opus 68, No. 2 (Chopin).
"Tarentella Fantastique" (J. F. Gilder).
"Dance of the Fairies" (C. Van Laer).

From Lieder and Tänze-"Romanza" and two valses "Pomponette" (Durand).

"Song of the Lark" (Tschaikowski)

HOME NOTES.

THE third concert by the pupils of the West End School of Music, New York City, S. G. Pratt, princi-pal, was given on April 6th.

A RECITAL, by the pupils of Madam Tealdi, was given on March 31st. A PIANO-LECTURE recital was given on April 2d by

Frank J. Benedict, of Hartford, Conn., assisted by Miss Marion Williams, violinist, and Miss Maida L. Miner

THE Temple Choir and Orchestra, of Brooklyn N.Y., E. A. Bowman, conductor, gave a Festival Con-cert on March 22d. The soloists were Marie Stoddart, soprano, and Edward Morris Bowman, organist. A PUPILS' recital under the direction of Mr. C. S.

forrison, Director of Piano Department of Adrian College, was given on March 27th. A COURSE of illustrated talks on the history of music, including three studies in the Wagnerian drama, has just been given by Mrs. S. H. Moore, of Madison, Wis. These talks are highly entertaining

A RECITAL, by a number of the pupils of Madam Ienrietta Schott, of Bellevue, Mich., was given on

A RECITAL, insugurating the new organ, which has recently been placed in the First Congregational Charch, at Montclair, N. J., was given on March 22d. THE piano recital given by the pupils of Elizabeth Walcott McMullin, at her studio, Rochester, N. Y.,

on March 8th, was a great snecess. A SOREE musicale was given by Mr. Clarence E. Krinbill, of Dixon. III., for his papil, Miss Mabel Barlow, pianist, on March 16th.

CHARLES W. LANDON, and several members of th CHARLES W. LANDON, and several members of the addon Conservatory, of Dallas, Texas, have been se-lected as instructors at the Texas-Colorado Chautau-qua Assembly, Boulder, Colorado. There will be a six week's session, from July 1st to August 15th.

MR. JOHN H. MASON, of Providence, R. I., has been offered the Professorship of Music at Wellesley Col-

A RECITAL by the Music Department of Moore's Hill College, Moore's Hill, Ind., E. Louise Williams, director, was given on March 22d.

THE feature of the farewell concert by the Thunder Symphony, given in Witherspoon Hall, Philadelpbia, on April 20th, was the "Fifth Concerto," by Saint-Saëns, played by Mr. Maurits Leefson.

THE first musicale, given by the pupils of Lewls B. Schock, of Hamburg, Pa., on March 30th, was an interesting and entertaining affair.

MR. CECH. CARL FORSYTH gave a piano recital a Ithaca, Mich., on April 2d, playing selections from Chopin, Tschaikowsky. Liszt. and Reluceke.

"CHURCH MUSIC" was the subject of a lecture given by Mr. Forsyth at the First Presbyterian Church, lthaca, Mich., on April 19th.

ME. FRANCIS WALKER, the well-known baritone, lecturer, and writer, will conduct a summer school in Florence, Italy, from June 30th to September 7th.

MB. W. WAUGH LANDER, of Chicago, will conduct summer school st Dixon, Ill., July 16th to August 1th A course of twelve lecture-recitals, and twelve theory lessons, also a chautauqua musical reading course, will be prominent features of this school.

THE Missouri State Music Teachers' Association will hold its Fifth Annual Convention at Columbia, Mo. June 12th to 15th. This year's convention promise to surpass all former efforts of the Association in the number of delegates and talent. H. E. Rice, 1010 Olive Street, St. Lonis, is secretary and treasurer, from whom further information may be obtained.

MENDELSSOHN'S "Elijah" was given by the Los Angeles Oratorio Society on April 20th under the diection of Prof F A Bacon.

A BENEFIT concert by Mrs. Stella Hadden Alexan-der, of the Women's Philharmonic Society of New York, was given on March 27th. Mrs. Alexander was sted by Mrs. Raymond Brown and Mr. Harry Briggs.

MR. WATKIN MILLS, the eminent English basso, will go to Australia and New Zealand on a co tour next season. This will be bis first visit to that

An Old Folks' Concert was given at Newberry Hall, Ann Arbor, Mich., on Washington's Birthday, Mr. Edward Augustus Willis, director.

THE Inter-State Associate University of Music, with tates, has been reincorporated as a Chicago institu-on. President E. H. Scott will start on his annual tour of commencements about May 15th.

A STUDIO EXPERIENCE.

PROFESSIONAL COURTESY.

W. J. BALTZELL.

TEACHERS are sometimes criticised very severely for taking pupils away from other teachers. It is not a pleasant thing to think that members of the same fraternity will scheme for their own advancement at the expense of others, and yet such is the case. You may tell them there are enough pupils to go around, but they prefer to be sure by getting all they can, and are not wbolly scrupulous as to the methods used. One teacher once told me that he tried "to build a fence around his pupils" and put up a sign "Care

But there is another side to this question, as the following incident will prove: A lady came to my house and asked for my terms for instruction and the other information usually required under such circumstances. I told her, and then asked if her daughter had

"Oh. yes: she took lessons from Professor M. for

"Well, then, wby don't you keep on with him?" "We thought a change would do her good."

Now, Professor M. was an esteemed friend, and I told madam so, adding that she had better keep on until she had accomplished more, before she should change teachers

Shortly after I saw my friend and told him the cirrumstauce. This is how my "professional courtesy" was rewarded:

"I wish you had taken her. She worries me nearly



MADAM ADELINA MURIO-CELLI D'ELPEUX, a noted vocal teacher, died in New York recently

REGINALD DE KOVEN has inherited \$5000 by bequest of his aunt, the lata Mrs. Margaret De Koven played with such precision.

PADEREWSKI gave two recitals in the City of Mexico on March 10th and 11th: the receipts were

THE Indiana Music Teachers' Association meeting for 1900 will be beld at Columbus, Ind., June 26th,

CARL REINICKE, who is now seventy-six years of age, appeared for the last time in public at a recent Mozart concert in Dresden.

PREPARATIONS for the customary series of spring musical festivals are now under way in various se tions of our land. The arrangements include participation hy many noted artists

Manan SEMBRICH takes Miss Carrie Bridewell to Dresden for the summer. Madam Sembrich returns to us next season at the head of ber own concert and opera company for a tour across the continent.

THE Theatre Français, Paris, is to be rebuilt on its present site at an expense of probably 3,000,000 france. It is to be a reproduction of the old theater, and M. Leygues says it ought to be finished in four months.

A NEW Johann Strauss is in the field. He is a son of Ednard Strauss and a nephew of Johann II, and has already composed an opera. He is going to start this year on a trip around the world with a "Johann Stranga Vlanna Orchastra

THE fourteenth of the Cincinnati May Music Festivals will take place in Music Hall, May 8, 9, 10, 11, and 12, 1900, under the musical direction of Theodore Thomas, accompanied by his orchestra of more than one bundred members. The chorus will consist of 500

SAINT SAENS complains in his new book, "Portraits et Souvenirs," that the Parisian amateurs no longer seem to care for intelligible music, but must have something "dark and incomprehensible." "If I understand it," they say, "It must be bad; if not, it must be good.

MR. CHARLES N. F. ARMSTRONG, the son of Sir-Andrew Armstrong, who married Nellie Melba, the famous prima donna, in Australia in December. 1882. has obtained a divorce in Texas, where he resides. He has custody of their only child, a son, now sixteen years old.

FREDERIC GRANT GLEASON has been appointed director of the Chicago Conservatory in place of Mr. Ulrich, whose resignation has already been announced. Mr. Gleason stands so well in the music world that this new arrangement should be bighly beneficial to

MEDICAL treatment by sound-vibrations is to be introduced within a few weeks in many of the hospitals of New York City as a regular method for the cure of patients. A staff of prominent physicians will direct the movement and skilled musicians will be employed to execute the work.

M. PADEREWSKI was mobbed recently in the auditorium of a theater in Chicago by a crowd of excited lady admirers. Several girls who endeavored to kiss the pianist were rudely repulsed by the police, and the attendants had the utmost difficulty in reacuing him. Paderewski collapsed on reaching bis hotel.

DAVID WALLIS REEVER, a famous bandmaster, died March 7th, at his home in Providence. Before Fanciulli, Sorrentino, Libérati, and John Philip Sousa reached their fame, Reeves was known as a leading writer of military marches. His "Second Regiment March" was popular in Europe as well as in this

AFTER a two weeks' tour through the South, which sulted in artistic and financial success, the Chicago Orchestra resumed the concerts in the Auditorium, when a large and enthusiastic andience gathered to extend a welcome which proved to be a royal one. At no time during the present season has the orchestra

THE Swedish colony at Lindsborg, in Central Kansas, gave their annual performance of "The Messiah" at Easter. As many as ten thousand people have gathered together there during Holy Week. About four hundred men and maidens participate in these renderings, assisted by an orchestra of fifty pieces and a large pipe-organ.

FIVE bands will provide the music at the exposition at Pittshurgh this year, each in turn. The Banda Rossa will come first, and will be there for ten days. Then will come the Metropolitan Opera Orchestra, of New York, under the direction of Emil Paur; and following, in the order named, the United States Marine Band, the Damrosch Orchestra, and Sousa.

A FRENCH paper says that the words and music of the Transvasl national hymn were composed by a Dutch woman, Mile, Catherine Felicie Van Rees, in 1875, at the request of Mr. Burgers, former President of that State. Mile, Van Rees was born in 1831 at Zutpan, the town chiefly known to Englishmen hy the story of Sir Philip Sidney's beroic death three centttries ago.

In the spring of 1898 Ladwig Recenderfer, the German piano-maker, offered a prize, in memory of Hans the Salone Perosi, which will contain 2200 hearer, von Billow, for the best pignoforte concerto, the competition to be open to composers of all lands. The jndges were Julius Epstein, Mr. Gericke, Alfred Grunfeld, Leschetitsky, and Rosenthal. They awarded first of the children. Perosi's next oratorio, his seventh, prize to Ernst von Dohnanyi, who played his concerto will be "Christ's Entry Into Jerusalem." the following winter in Vienna.

THE European tour of Sousa's Band this summer will begin in Paris, where the American organization will play two weeks at the exposition. The band will play for a week in Berlin, at the Royal Opera House. from May 20th to 27th. On the ronte will also be a week at Hamburg; four days each at Dresden, Leipzig, Munich, and Cologne; and two days each at Frankfort-on-the-Main, Wiesbaden, Nuremberg, Wurtzburg, Karlsruhe, and Dusseldorf.

JOHN HARTMANN, the most celebrated of Danish composers, died last month at the ripe old age of ninety-five. The deceased was renowned in Scandinavian countries as the founder of Norse music. He was a composer of great fertility, and produced dramatic pieces, cantatas, and orchestral works. Hartmann's most famous productions are an opera, "Liden Kirsten," the fine cantata "Völuspa," and his funeral composition on the death of Thorvaidsen.

A concert was given at the Metropolitan Opera House recently which was notable for the first appearance of Ernest von Schneh, the principal conductor of the Royal Opera House, at Dresden, who had been imported hither by Maurice Grau.

He showed ability as a conductor, the results being as good as could be expected in view of the few rehearsals he could command. Von Schuch stands high as a conductor of operas, and his directing of the accompaniments was much admired.

Carl Bechstein, the founder of one of the largest pianoforte businesses on the continent of Enrope, died recently in Berlin. The Emperor William was one of the first to send a message of condolence to the family, and the imperial example was followed by a large number of other eminent Germans. Most of the leading German pianists have for the past thirty years or more played upon the Bechstein instruments.

Herr Bechstein was proprietor of the Saal Bechstein,

the most important and fash onable recital hall is

BRAHMS and Tschaikowsky met but twice. On the last occasion Brahms was sufficiently interested in his friend's "Fifth Symphony" to travel expressly to Hamburg in order to make its acquaintance. After the performance the distinguished composers dired to gether, and the conscientious Brahms frankly admitted that he did not like the work at all; where upon the usually meek Tschaikowsky plucked up sufficient courage to retort that the dislike of each other's music was mutual! They parted on excellent terms, nevertheless.

A DEATH which should not pass unnoticed in these columns is that of the well-known composer, Cornelius Gurlitt, who had just celebrated bis eightieth hirthday. Gurlitt made his appearance as a planist so long ago as 1837. He studied music with the father of Carl Reinecke, and had spent practically all his days at Altona, where he was born. Gurlitt was a most industrious composer, his latest opus number being 225. He wrote in many branches of composition; hut his chief attention was given to the piane and many of his pianoforte studies are of high value.

An interesting sketch of his life and labors, accompanied by his portrait, appeared in THE ETUDE for

DON PEROSI is at present husy with the plans for a festspielhaus for his works. A stock company has been formed at Milan, to which the archbishon but leased for twenty-five years the Church Della Pace. The society will arrange the church into a Salon Perosi. Before the pltar there will be erected a plat form for the chorus and orchestra. The nave will be turned into a room for the andience. The cost of these alterations will be 150,000 francs. This month will be opened with a new oratorio, "The Slaughter of the Innocents." It is in three parts: The coming of the Magi, the flight into Egypt, and the slaughter

HERE SIEGFRIED WAGNER, son of the composer, who is coming to the United States for probably a two years' stay, is a man of unnsual personal characteristics and a musician of ability. He was given in his youth a thorough academic training, and was intended as an architect. Hans Richter taught him the technics of handling a large orchestra. He worked is theory and learned to play many instruments himself When all this was finished, he appeared as a conduc tor of his father's works. His later life has been spen in Bayreuth, where he has imhibed much of music's atmosphere and done some creditable things for himself. He is not regarded as a genius, but his friends claim that great things are yet to come from him. As opera of his own creation has just made a hit is Berlin. It will be staged in Paris if Herr Siegfried is permitted to personally superintend the work.

THE interest awakened in Ernst Dohnanyi by his appearance under the haton of Gericke, at the recent Boston Symphony Concert, led at once to the desire that he should he heard in other selections and under the less restricted limitations of a pianoforte recital Dohnanyi was heard at a recital at Mendelssohn Hall on the afternoon of Tnesday, April 3d, hy an andience which included a large representation of the profes sional musical talent of the metropolis. De Pachmans and Dr. Mason were among the eminent pianists who heard, applanded, and praised in unstinted terms the newly-risen star. When only sleven years old he had developed a masterly technic. Professor Tolstoff was his teacher in the Conservatorium. At the age of six teen he won the Rubinstein prize. He had two years of study with Leschetitsky. His first composition "A Serenade for Orchestra," was written when he was twelve. He began his career as piano-virtues if October, 1896, in Berlin, with hrilliant success. With equally hrilliant success he played in other large cities in Germany, Austria, Russia, England, Sweden, Des mark, Holland, and Switzerland.

THE MASTER MUSICIANS: BEETHOVEN. 317 pp. FREDERIC J. CROWEST. Price, \$1.25.

WAGNER, 278 pp. CHARLES A. LIDGEY. Price, \$1.25. E. P. Dutton & Co., New York.

These volumes are the first two of a series entitled "The Master Musicians," designed for handy reference by students and others, and it may be said at once but their arrangement and make-np are eminently salepted for such a purpose. The choice of these two omposers to hegin the series is a happy one. Representing two, in some respects diametrically opposed, endencies, together they round out a complete artcircle which includes classicism and romanticism in their strongest aspects. Moreover, Wagner, in his art work of the future, always claimed only to have followed the logical course indicated by Beethoven in his last, the choral, symphony.

Mr. Crowest has mapped out his life of Beethoven in a clear, intelligible manner. It is divided into three parts: I. Biographical. II. Beethoven the Man. III. Seetboven the Musician. Any fact, whether hiographical, personal, or musical, can be found without vexstious search among interfering details,-a feature which adds greatly to the use of the work as a reference. Another feature is a complete thematic index of all the movements of the nine symphonies and the two masses in C and D. The illustrations include a number of the most interesting portraits and casts of Beethoven, with their history. Several appendices contain matter of much usefulness to the student; a complete bihliography of works treating of Beethoven; s chronological list of his compositions; an abstract of the principal incidents in his life; personalia,

To the reviewer's taste the book is somewhat weakened by a tone of persistent eulogy and a constant insistence on the greatness of Beethoven's genius.

Mr. Lidgey aims to accomplish for Wagner what his associate has done for Beethoven. His book is an eminently readable account of the life and art-work of the great master of modern music drama, and is divided into parts-biographical, personal, and artistic. It lacks the musical examples which form such an interesting feature in Mr. Crowest's "Beethoven," but the anthor explains that this was forced upon him through lack of space. This justification is reasonable when we consider that a complete list of leading motives from the Wagner music dramas would number not less than three hundred. The difficulty of making a choice from this large number led to the decision of giving none. This is less to be regretted since there are many books accessible to the student which are mainly devoted to such quotations; e.g., those by Kohbé, Wollzogen, Lavignae, et al. For the same reason he has ahandoned all nttempt at a Wagner bibliography. The literature bearing npon Wagner, his life, his art-theories, is so overwhelming as to forbid recapitulation without swelling the book to undue proportions. His stormy life is concisely, hnt clearly sketched; his artistic development indicated by a brief abstract of each of his operas taken in thronological order. Possibly the most useful chapter is that devoted to Wagner as a writer. This gives an abridgment of his views as to the regeneration of dramatie music presented in his principal prose works,-"Opera and Drama" and "The Art-work of the Future." Wagner's style, even to Germans, is not clear. It is a great service to the English reader to have st his command in a few pages the substance of the many hundreds which compose the original Ger-

The illustrations include two or three unfamiliar portraits; e.g., one with his wife and another with his young son. Curiously enough, though a picture of his birthplace is given, the name of his native city is thought.

omitted. The attentive reader learns by inference that it is Leipzig, but it is not explicitly stated.

MOTHER GOOSE SONGS WITHOUT WORDS. 99 pp. L. E. ORTH. Oliver Ditson Co., Boston. Price,

The proper training of yontbful minds and tender fingers in the ways of musical learning is a matter of no small moment to the thoughtful teacher. The complex nature of the art of piano-playing calls for all aids possible to the child coping with the many difficulties

Mrs. Orth has had a happy thought in the conception of her "Mother Goose Songs Without Words" for the piano, and has been equally happy in carrying it to a successful execution. On each left hand page is set down one of the "Mother Goose Rhymes" so dear to children's hearts, and on the opposite page is found a melody, the rhythm of which follows exactly the words of the verses. The music is characteristic well-phrased, and simple; as to difficulty, hovering on the houndaries of the first and second grades. The ehild associates it with the lilt of the words so familiar to him: it is not merely a collection of black. unattractive-looking notes, it becomes expressive and possesses meaning. If not able to play he can recite the words while they are being played, and thus receive a valuable training in rhythm and proportion of musical values. The volume can be strongly recommended to parents and kindergarten teachers.

MUSIC AND THE COMRADE ARTS. 128 pp. H. A. CLARKE, MUS. Doc. Silver, Burdett & Co., New

This little book, though small in hulk, contains more food for thought than many volumes which run into hundreds of pages Dr. Clarke explains his aim as being to present the mutual relations and interdependence of the various arts and their relation to science. He makes a plea for greater eclecticism of thought among musicians, who are apt to ply a self-centred art, and wisely says that the teacher or artist who confines his attention to the art he practices fails to see his own art in its proper proportions. Poetry, sculpture, painting, and music are all considered in turn, and their scientific bases analyzed. Though art is based on science, science itself has never yet produced a great art-work, and never will. The manifestations of art in its higher forms are not subject to scientific laws, but to esthetic laws. At present these laws defy analysis, but Dr. Clarke thinks it not impossible that in time an advanced psychology may sneceed in formulating them.

Though all the arts are touched upon in their relations to science, education, religion, and the emotions, music naturally takes the first place in his consideration. He draws a fine distinction between education and training, and combats the idea that music is merely a diversion, and of but little or no value in education. This he defines as the harmonious development of character with reference to environment, a development alike of heart, intellect, and will; training as the technical preparation for a vocation. Music he finds probably more useful than any other study in furthering mental alertness as well as quickness of eye. It also teaches a much-needed lesson, which is illustrated in the study of concerted singing: forgetfulness of self for the sake of results.

Program-music is regarded by our anthor with but cant favor, and the same may be said of the modern music drama. His sympathies are evidently with the great classical forms of absolute music as handed down to us in the works of Mozart, Haydn, and Beethoven. Not the least interesting chapter is the closing one, in which vocal and instrumental music are compared and their mntual infinence noted. Taken as a whole, the book reveals the mature mind of a ripe thinker, free from modern extravagances, eminently sane and sober in his views of art in all forms. Perhaps the best thing we can say of the author is that his is the thought which has the power of awakening

ZEITSCHRIFT DER INTERNATIONALEN MUSIK GESELLSCHAFT. Breitkopf und Haertel, Leipzig-

This regular monthly periodical (first issued in October, 1899) is offered to anyone desiring to become a subscription-member at the price of five dollars a year (single copies, \$2.50), and forms prohably the most valuable as well as unique addition to musical literature that has appeared for many years. The publication offers a neatly printed monthly magazine containing articles from the pens of the greatest writers on musical subjects in every civilized land on the globe, besides furnishing a long catalogued list of current leading publications bearing on music which have been published in any form, in any language, that are of universal interest to musicians, giving the name of the writer, title of the work published, and name and address of the publishers. Further than this, the advertising space is entirely devoted to musicpublishing houses all over the world, so that even in this section one may obtain a fair view of the progress musically in Europe, Asia, England, or America.

Though the body of the Zeitschrift is in German, all articles are printed in the same language in which they were sent to the publishers, be they in English, Spanish, or Russian. Thus, in the October and November issues (which are printed together), besides four excellent articles by auch well-known German musical critics as Fleischer, Kleefeld, Seiffert, and Wolf, there is a comprehensive régime of the progress of music in England during the past year hy Charles McLean, not including the regular notices, criticisms, and reviews from all parts of the world. To the hibliographer this new venture will be of inestimable value, while the solidity and scholarly treatment of the various articles cannot fail to arouse fresh interest for the general reader, admitting him, as they will, into the inner musical life of the world. A glance at the following principal representatives will best show the field which the Zeitschrift covers: Starting with Dr. Ockar Fleischer, of the Berlin University, some of the foreign representatives are: Prof. Dr. Stanley, Ann Arbor; Ebenezer Pront and W. Barclay Squire London: Dr. Pathan, Baroda, India; Prof. de Guarinoni in Milan; Baron von Stackelberg, Imperial music intendant in St. Petershurg; Prof. Dr. Dauriac in Paris: Dr. Adler, of Vienna; Prof. Pedrell, of Madrid, and other well-known authoritative musicians and journalists in all lands.

CHOPIN: THE MAN AND HIS MUSIC. By JAMES HUNERER. Schirmer, New York.

A new and the most complete hiography of the great Polish pianist is now on the rack. We are delighted to read yet another work from the versatile reconteur of The Musical Courier and the author of the "Mezzo-tints," for, if he tells no news, he at least tells it in a manner that will make nervous people sit up and pay attention. Throughout, this last work is full of interest.

The much-disputed question of Sand vs. Chopin that every biographer has heretofore unsatisfactorily dragged into the court Mr. Hnneker also disposes of with shrewdness. Likewise in the true character of the boy and the man finely set forth, sometimes in a manner that will not fail to jah devotees violently. Thus far, the book is interesting and hrilliant. Not less so, hnt undonhtedly instructive, is Part II, which deals in a masterly manner with the music of Chopin. The studies, preludes, impromptus, values, nocturnes, ballads, and polonaises are each treated with an illustrated chapter, finely talked about and undenishly translated into his purpose by a man that knows whereof he speaks. Now, all this is very good, owing to the fact that, nowadays, it is difficult to improve on the hibliography of a classical composer. Mr. Huneker is straightforward and, one could rub their bands with delight, he is sensible, fresh, and manly, and sehr Amerikanish. In a word, this is the best biography of Chopin that exists—this, because of its impartiality, completeness, and steadiness of effort.

BY FRED. S. LAW

THE greatest difficulty for the piano-what is it? Octaves, scales, trills? None of these. It is a difficulty depending in part on the structure of the hand and partly on the structure of music. It is nothing primarily dependent upon brilliancy or rapidity of execution, though in overcoming it both are materially furthered

In considering the hand anatomically we find it divided into two distinct sections: one strong, the other weak. The strong part of each hand faces inward, the weak part outward. Of the weak fingers the fourth is so joined to its strong companion, the third, as to be almost incapable of separate initiative in its natural state. This peculiarity is probably a provision of Nature to aid the hand in its grasp, since in grasping with the strong fingers the weak fingers are kept down almost antomatically and with but little conscious exertion. This, however useful in practical life, is very much against the equality of touch and tone which the piano-player must acquire. Teachers and students alike groan over the unlucky fourth finger which forms the chief obstacle in adapt ing the hand to the piano. It would, perhaps, not be so bad if equality only were demanded, but the peculiar disposition of the fingers-i.c., the arrangement by which the weak fingers are on the ontside and the strong fingers on the inside of each hand-throws yet another difficulty in the way. If this arrangement were reversed, the path of the piano-player would be materially smoothed for the following reason: Modern music is generally homophonic; that is, it calls for a melody with an accompaniment on a harmonic basis This accompaniment with its harmonic setting is, of conrse, snbordinate to the melody, which expresses the principal idea and which usually lies in the highest voice. This, from the nature of the hand, must be played by the weak fingers of the right hand and the accompaniment is divided between the strong fingers of both hands. This, then, is the difficulty under discussion: to reverse the natural action of the hand. to play strong tones with the weak fingers and weak, or, rather, light, tones with the strong fingers. Occasionally we find the situation reversed, as in Schumann's "Romance" in F-sharp major and the arpeggio variation of the principal theme of Bendel's "In the Gondola." Thalberg's obsolete operatic fantasies also afford many examples of this treatment by which the thumbs play the melody in the medium range of the instrument while the accompaniment is formed of passages in scales, or broken chords and arpeggios above and below the melodic tones. This style of writing, though grateful to the fingers, is not so much in consonance with modern esthetic ideas of music as the opposed method by which the principal thought is intrusted to the weak fingers of the right hand. Besides, it has been employed to such an extent by writers of the Thalberg school that it has now largely lost its effect and become more or less commonplace.

In the playing of polyphonic music, such as fugues, the natural disparity of the fingers does not, perhaps, come quite so much in evidence, since every part that is played is of equal importance. It is not a question of one voice played mainly by a pair of weak fingers ill adapted to bring it out; all fingers have a turn at the theme. This, to be sure, demands equality and independence, but not the broad, singing tone with a light accompaniment so essential to monophonic compositions. In such works the fourth and fifth fingers

The reversed position of the fingers of the left hand

as compared with those of the right hand does not mend matters as far as the left hand is concerned. To the weak fingers of that hand is intrusted the fundamental bass, with its strong accents, demanding a force and accuracy especially difficult for the weaker and less practiced hand. It is aided in this task hy the greater fullness and sonority of the bass tones. The action of the fourth and fifth fingers differs from that of the corresponding fingers of the right hand in being generally associated with an elastic wrist or arm movement, involving a particular firmness of the knnckle-joint. As example, any waltz with a skipping bass may be taken. Such basses are more difficult to play than is popularly supposed; e.g., Carreño's fascinating little waltz, "La Mia Teresita," particularly the last page but one, which affords an example of little-finger technic by no means easy to accomplish. Chopin's well-known "Nocturne" In E-flat, opus 9, No. 2, is a familiar example of a moving bass in which the ntmost accuracy and power of shading are required in order to bring out the species of counter point suggested by the progression of the single base notes against the melody from which they are so widely separated. The question of pedal technic is also closely bound up with this action of the left hand, since it manipulates the deeper tones of the piano. These are formed on the long strings, which have a much greater persistency of vibration than the shorter treble strings, and thus swellow up, as it were, tones dissonant to the harmony and reinforce those which are consonant with the fundamental bass. Hence pedal effects mainly depend upon the touch and tone of the left-hand part. To consider this aspect of lefthand technic would lead us too far. Those wishing full information on pedal technic are referred to Hans Schmitt's "Pedals of the Pianoforte," published by the proprietor of THE ETUDE.

Chord-playing also demands especial consideration from the same point of view. It is a matter of no small difficulty to play a chord and duly emphasize the upper tone. The necessary extension of the hand takes away from the power of the little finger, which has the melodic tone; the thumb is apt to bring out its tone with too much force, making the chord bottom-heavy, since the strongest tone, instead of being st the top, comes at the bottom. This is a rock on which all but the most expert players suffer shipwreck. Even some of the greatest pianists give at times an impression of too much thumh force in chordplaying. Still anoth r circumstance which renders the emphasis of the upper chord-tone more difficult is that the tones of the piano diminish in strength as they ascend. Hence the strong finger has the naturally stronger tone, which for melodic reasons should be subordinate to the naturally weaker tone played by a weak finger.

Since the touch employed by the weak fingers in playing a melody is the elinging legato it is beat formed by the use of the Mason two-finger exercise, involving the shifting of the fingers on one and the same key, which should be applied in all keys. This can be followed by the practice of all the scales without the use of the thumh; e.g., 3, 4: 4, 5; 3, 4, 5. In order to retain the indispensable legate the hand is obliged to assume many peculiar positions which aid greatly in freedom and independence, both of wrist

For chord- and melody- playing the writer uses the following exercises transposed to different keys:





In I the fifth finger is kept curved and near the ker with the feeling of striking deeper than the other fingers. These spring up with lightness and elasticity. while the fifth finger holds a broad, singing tone with especial sostenuto effect. The wrist rises with the subtitution and drops with the attack of the chord is which constant attention must be given to bringing out the upper tone with prominence

In II it is, of course, much easier to differentiate between the melodic tones and those of the account panlment, since they are not played at the same time Pupils invariably display a tendency to let go with the weak fingers and sustain the thumb, but the rewerse should be the case. The last note of each group in the accompaniment should be alightly shortened it order to keep np the undisturbed legato progression of the melody. Thus in playing Mendelssohn's first "Sons Without Words" it will be found that the thumb will play the inst sixteenth of the accompanying figure a trifle staccato, so that the hand may balance itself on the fingers playing the melody and thus secure an uninterrupted legato. A good plan is to practice such accompanying figures with a light, staccato touch in order to fully realize the part played by the weak fingers in singing a broad, sustained melody.

PERTINENT POINTS FOR EARNEST STUDENTS.

BY O. B. SKINSES

Is my own teaching I have found a large factor is the mutual success of both pupil and teacher to be contained in a correct "gospei of study." Methods and plan of work can only assist the student in accomplishing what he expects to when systematically and stelligently carried out.

An important item, and one of which the student eldom thinks, is to "be teachable." Only when the pupil is teachable and receptive in a high degree can the capable teacher co-operate with him in his efforts and eventually lead him to success.

Until a method of study is thoroughly established technic, studies, and pieces should be practiced in grades with a variety of touches. This system of practice can only be carried out successfully by intelli gently employing the use of the metronome. Leading teachers, from Mason down, have for years recognized the importance of this aid to study, and Insist, in the first few years' work, on using it as an aid to solid mental as well as technical development, thereby add ing to the surety and solidity of a balanced execution As regards execution, while a great deal may be said, I have boiled my "gospel" of the subject down to the point where it may be stated somewhat as follows:

Constant and careful attention, controlled by sen sible intelligence, is the price he must constantly pay who would obtain a fluent style. An accurate and clean execution includes the proper observance of fingering, use of pedal, and attention to the varieties of touch and expression and to the grouping of musical units and phrases. Accuracy is only gained by drilling the hands separately in passages at all complete beginning very slowly, evenly, and firmly with the legato toneh; following with the staccato; alternati ing grades of speed and legato and staccato toucher from real slove to moderately fast. It is in this drill work that the metronome finds its practical applica

te is greatly time-saving to study etudes and pieces analytically. Give attention first to a careful and accurate reading—giving each note in each voice its proper force and time value, and observing with care all accidentals. Each phrase, section, or difficult place should be practiced from six to ten times repeatedly and uninterruptedly, until full confidence in the reading and execution has been acquired. Besides the above-mentioned points, the tempo, rhythm, expression, and the relative importance of the various voices (soprano, alto, tenor, and bass) must be care-

fully weighed and considered. After the mastery of difficulties, hy this concentrated ensistical study, comes the finishing study. After thoroughly studying each two-measure section, fourmeasure phrase, eight-measure period, and musical unit as above instructed, and each division begins to sound musically intelligible, then combine several of the smaller practice sections into a larger,-practicing with a variety of touches if applicable, -alowly at first, until this larger group also becomes musically intelligible. Continue increasing the size of the practicegroup in the ratio that your ability increases to play the group with musical intelligence, and until you inelade the whole composition.

The most common faults in study are: 1. Carelessness in reading, in observing accidentals, in rhythm, and use of pedal. 2. Uncertainty of touch; a totterise arm in legato playing instead of a steady, pressedout legato; a lary, instead of a crisp and clear-cut staccato; and a half-staccuto for an indicated purtamento. 3. Carelesaness in the down- and up- hand motions from the wrist. 4. Always using the fifth fager on black keys in octave playing. 5. Using the third for the fourth finger in arpeggios and chords. 6. Lack of concentration and enthusiasm. 7. A tendency to absorb all ideas of fingering, phrasing, expression, touch, and use of pedal in the first practicehours. This failnre to master a little at a time thoroughly is the cause of slow progress, without ex-

Success does not always come to the painstaking; "the painstaking" must be backed by intelligence and good judgment in always doing the proper thing. The tudent should be content to advance slowly and do a little well. One of the key-words of steady progress is "enthusiasm." A heart felt interest backed by in telligent concentration makes the battle easy. An important point in conquering hard places is to memorize them. Although difficult at first, this manner of study will result in the mastery of all problems. Technica exercises should always be memorized: also the best pieces. Regular attendance on all leasons is a necessity If sustained effort is to be kept up, and the greatest measure of success to be attained.

A practical illustration of the results of system is to be found in the following: three months ago I started two pupils on Mozart's D-minor "Concerto." One began in a slow plodding manner, content to bring two or three pages to a recitation. Each new lesson brought regularly two or three new pages with the details fairly worked out. In the course of ten lessons the "Concerto" began to sound respectable, and the result was a feeling of mastery and encouragement to the pupil. The other pupil brought the whole of the first movement to the first recitation. At the end of ten weeks, practically nothing has been accomplished. The girl is discouraged, and many ead and trying hours have been given to bewailing "lack of talent." The latter student would promise me that "this week I will give careful attention to detail and do just as you say," but on her return was always sufficiently honest to confess "I was careless, but I just got carried away by my feelings." The one controlled ber emotions, allowed common-sense and Intelligent concentration to govern every practice hour; other gave way to her emotions, and used neither her own nor her teacher's common-sense to enable her to learn the work. To every student who does his level best to do the proper thing at the proper time in the right way, we teachers gladly take off our hata; and feel reasonably certain that at some no distant spech we shall welcome them as our colleagues.

THE ETUDE THE REMOTENESS OF THINGS

BY THOMAS TAPPES

Most of us, in our efforts to become familiar with some of that considerable sequence of events which preceded us, forget a very sensible rule of Johnson's. a effect, it said that knowledge is of two kinds: one kind we must know, it must be part of us, ever ready to do service; the other we must know how and where to find. Like books on the shelf or dishes in the closet, it serves us because we know where it is. But to carry either the books or the dishes about with is would not necessarily increase their serviceability.

It takes years to learn what a vast amount of nowledge may be relegated to this latter class; and, y inference, how much genius one may show, not alone in the choice of the former, but in its arrange-

We are often given to miscalculating the relative value of things; as a result, facts burden us: we allow them to do so, as a matter of habit, and the result is an insecure, invaluable collection of incesenials which does us harm constantly by obscuring main lines. The pupil who finds it difficult to remember who was Cantor of the Thomas school in 1860 should cease to worry. The shility to remember this bit of information has nothing whatever to do with knowledge of musical history Evamine the matter even superficially, and at what do we arrive? Let us see. Did the onestion about the 1860 Cantor ever arise before? No. Is it closely connected with your daily music work? No. With your daily bread? No. or with the general grasp of vonr music study? No. is the question likely to recur frequently? No. Is there a book containing this information? There is, Then by all means confess that the book holds it. better than you can, and do not attempt to usurp

Education has nothing to do with making one become a receptacle full of such facts; its direct purpose to make one capable of getting at knowledge. It loes not make one know so much as it makes one know how to do. The ability to handle the subject s really the superior knowledge. Whatever enters the teacher's work as "rule" is apt to become so formed that no life remains. Unless the principle is constantly present it is doubtful if anything but stereotypes result.

In active studies principles are less likely to become lost to sight. It is that study, like history which deals not directly with active application, that the student is inclined to abandon a definite principle, to remember all he can, and after awhile to give up In despair because the items are hopelessly mixed or lost. This is the way history goes.

I asked a prominent teacher once how many dates she was sure of in music history; she is a woman of genlus, broad experience, and the finest training. Her reply was: "Two dates in all, one in music history and one in Greek history." And what are they? asked. "Beethoven's birth, 1770, and the Battle of Thermopyle," which she stated to be something or other B.C. "Now," I said, "how is it you remember these?" "The latter I remember because I gained a good mark for it in school once, and the former because of the two sevens." "But," I asked, "what relation can there possibly be between Beethoven's birth and two sevens?" "That," she answered, "I have not yet discovered; but it does not weaken my grasp of the fact." But I found that this student had an admirable sense of historical grouping and location. Every important composer and player she had grouped in relation with others so that she could scarcely make an error in naming them-past to present or present to past And, further, that poor, illogical date, 1770, served as a factor which resolved itself into the date of any other composer, by the scheme of removes; that is to say, she could place Bach or Haydn or any other fairly correctly by reckoning back from it. If circumstances demanded that this woman should post herself on the history of music, she would in the very

shortest time do it admirably, because she has that relative knowledge which makes detailed knowledge possible. However, her case is this: she does not need the detailed knowledge, at least frequently, and she knows better than imagine that any value attaches to carrying about a crate of crockery because she may need a cup of coffee. But further, if the need should arise that this detailed knowledge came into daily use, she would go to a music store, expend a dollar, more or less, for a book containing all this matter; and she would regard that book as a box full of little objects which she has some need of, and as being infinitely more handy in the box than out. A good relative knowledge is the essential basis,

and with it everything is possible if one is reasonable. After the relative scheme shows itself, "centers" will be formed; one may not know how, just as the 1770 in the case quoted. With . few of these, everything is possible. For example, I have often heard my father tell of walking with his father, when a boy of four, to visit his grandmother. She was then one hundred and two years of age. My father was born in I829; hence tals visit to my great-grandmother took place in I833 (the year Brahms was born) Hence, my great-grandmother was born in 1731. Now, because of the remarkable age of the woman, and of the case being related to me directly. I have always made it the center around which all my rapid and ready history-grouping takes place. My grandmother was born one year before Washington and Joseph Haydn. Both Bach and Händel were in their besvears in her childhood: Philadelphia, New York, and Roston were thriving cities Harvard College was nearly a century old. Mozart lived and died in the years of her middle life. Beethoven, too, lived and died in the span of her years. When she was born Benjamin Franklin had reached his twenty-fifth year When she was sixty-six years old Schubert was born, and she was yet living when he died in 1828. So, too in her latter years Schumann, Chopin, Mendelssohn Brahms, Liszt, Wagner, and Verdi were born.

Thus nearly all the eventful happenings of later music history took place in her life-time. And her childhood, girlhood, womanhood, and old age have ome to stand to me as remarkable epochs: epochs in which the greater part of the music we call classical

Is not the value of this one fundamental fact very great? It certainly makes history live to me in manner that has no relation to chronological tables as they exist in books.

A SCHARWENKA ANECDOTE.

A RATHER good story is told of Xaver Scharwenka The distinguished musician took passage to Germany on a slow steamer. He did so because he wanted a oniet trip and time to complete the orchestration of his new piano ncerto. There were only fifteen cabin passengers, and Scharwenka was pleased. He would sit down at a lonely table in the saloon and write furiously for fourteen hours a day. None of the passengers bothered themselves much about the industrious professor, but one day a nice old gentleman-a retired butter merchant whose heart was evidently as soft as the merchandise he had made a fortune in -came to Scharwenka and tried to coax him to take a walk on deck. The composer declined courteously, pointing out that he had a good deal more music to write. "But my dear man," the butter merchant in sisted, "what are you doing this for? Economy is all right, but one must not go to extremes. Why don't you buy the pieces you are copying there? Music is so cheap nowadays."

THE music teacher asked: "What does it mean when you see f over a bar?"

"Forte," answered one of the pupils.

"And what does it mean when you see #1" asked

"Please, sir, eighty!" said the bright boy of the class.-Music, London.

EDUCATION AND CHARACTER BUILDING.

E. A. SMITH

A VACANCY occurred in a college, and a teacher of musle was advertised for. There was but little diffi culty finding applicants who were well qualified must cally to fill the position, but it was very difficult to find a teacher who was well rounded in character and whose education was sufficient to enable him to take the position and maintain it with respect. A college position for a music teacher in some ways is a very trying one, for he is placed in an educational and literary sphere, where something is expected of hin besides the ability to play an instrument. But the same condition holds true in the community. If a musician expects to take a place among men, he must be able to meet men upon their own plane, must be able to talk about something besides notes and bars. he must have both education and character, or his sphere will necessarily be limited. It pays, in more than a financial sense, to equip one's self in the broader fields of life's work, and it is a most hopeful sign that onr musical hrethren recognize this fact and are preparing more thoroughly for their work.

AVERAGES

A RECENT address on "Averages," especially as related to school-work, contains a point well worth the attention of teachers of music.

The moment the teacher begins to trust to averages, she averages everything. She knows the average age of the children in her grade, the average amount of work possible in a mouth, the average daily attendance, the average of each child's ability in six studies, and so on throughout the domain of the temptation The danger pointed out is this: that in not one of these averages does the teacher come near any one real child, her averages represent no living child accurately. Her average child is non-existent; and the quantity she is dealing with dwells like a restless spirit in all her philosophy; she goes and comes, thinks, and acts for him, or, rather, for "it": but It never runs to meet her in the morning, nor brings her flowers in summer, nor throws a snow-ball at her new winter hat. "It" is an average with no sin save that of being a lie.

One naturally deduces the evil: it is apt to take the teacher away from the real child. His actual, needs, not the average needs of "it," are to be sought. If he is ready in mathematics and slow in language work, his average in these two is a thorough misrepresentation, for it marks down his shillty and equally marks up his lnabllity.

In the music education of children we are striving to bring them together for concerted work .- at least, occasionally. It should be done regularly, and it should be done so that it augments the teacher's knowledge of each child as an actuality-not as an average. If little Mary is quick with her handa and slow with her ears, do not average both, hut help her on the latter; but at all events do not be tempted ewey from little Mary herself.

> SCALE PRACTICE. PERLEE V. JERVIS

WHEN the scales can be played with a fair degree of fluency, excellent practice may be had hy making the round of the keys, using the fingering of the C scale, proceeding as follows: Set the metronome at

ter-notes, twice in eighths, and twice in sixteenths, with the fingering of the scale of C. Follow this hy the same scale twice in sixteenths with the proper ingering. Now play the scale of D (the proper finger ing of which is the same as C) twice np and down in sixteenths; follow this hy E-flat once in quarters, wice in eighths, and twice in sixteenths, with the C fingering, then twice in sixteenths with the proper fingering. Go thus chromstically through all the scales; scales that are fingered like that of C need only be played in sixteenths. When the round of the scales is made with facility at 60, gradually increase the speed till a high tempo is reached.

This is excellent practice for stiff, intractable hands, and will increase fluency in scale-playing to a remarkable degree

A STITCH IN TIME SAVES NINE.

CARL W. GRIMM.

It is surprising how careless and indifferent some persons are in regard to preserving their pianos. They think tuning an instrument occasionally is all that is necessary. It never enters their minds that among the thousand little parts there may be tiny screws that have become loose and need tightening, that pieces of felt worn down ought to be replaced, that the touch of the action has to he re-regulated, etc., ete. There are so many things that do not helong to a tuner's duty. If he is also a repairer, he may do lt; hut then it is not more than just to pay him for such extra work. Any person owning a sewingmachine or even a hicycle would consider such occasional repairs self-evident, where there are even not nearly so many delicate parts concerned. No matter how good the instrument, repairs will become necessary in time. A doctor once said: "The better educated people are, the sooner will they call upon a physician, not because educated people are nnhealthier, but because they know as soon as anything pains them that something is wrong, and in order to prevent any severe case of sickness they seek advice in time." An ounce of prevention is worth a pound of cure. It certainly betrays a lack of some kind of education to let one's piano go to ruin. Do not think that the only time your instrument needs a fixing up is when a string is hroken or a key sticks. A piano needs to be tuned several times a year, and once in awhile, it depends upon usage, a cleaning up inside and outside, and a general looking over hy a repairer. Little things out of order may not amount to much at present, hut let them go on unadjusted and they can cause a great deal of damage. Hence the old proverb-"A stitch in time saves nine"-is correct.

DISCIPLINE IN MUSIC STUDY.

W. J. BALTTONY

An important, if not the chief, aim in instruction is cultivation of the powers of the pupil along certain lines. It implies discipline of the mind and formation of character as well. Mental discipline means the training of the mind to slertness, readiness of response to the demands made upon it, understanding of the best and quickest ways of doing things, and, hy virtue of such training, the ability to act in all emergencies, to act quickly and safely. Instruction which does not achieve such results is not what it ought to be. Hence, when a teacher contracts to give instruction in music to a papil, he accepts the obligation to sharpen the activity of that papil's mind; and this activity should be so decided in character that there will be gain in intellectual power, not only in a musical sense, hnt for all conditions in which mental activity is demanded.

Many students of music-nuwisely, it is true-restrict their work almost wholly to the acquisition of and put his fingers upon the proper keys, telling him adult in alarma. skill in playing some instrument or in singing; a scale, protecting at informat cet, are smaller, and marker and narmony to their sinjects; a still smaller quota counterpoint, theory, and history; and smaller number add harmony to their subjects; a still quarter note equating to a property and history; and history; and history; and history; and aixteenth notes, hands together, twice up and down, a very small percentage aim for a wide culture. Shall statemath notes, hanns togened, and play once in quar-four octaves; then go to D-flat and play once in quar-this great number be allowed to continue their study pupils self-reliant.

and not gain the mental strength that men and women should have?

It is quite possible to srrange a course of musical instruction that shall become effective discipline to those who enter upon it and continue faithfully therein. But no work is effective and no course is thorough that does not take secount the fact that voluntary sttention is necessary, and that this attention must he an intense attention in order to hring ahout the best results. In music there must be strong and steady activity. Here, as in the muscular system, it is steady and continued use that builds up strength. Spasmodic physical culture is valueless; as also is a course of music study that is irregular and lax, not rousing up to a high pitch the forces of the pupil.

UNCONSCIOUS MISTAKES.

MADAME A. PHPIN

MANY piano players make mistakes of which they are totally unconscious, and, if told of them, would indignantly deny that they had made them. ome concert pianists are not free from these shortcomings One of these pianists came to me for a lesson on the pieces she was going to play in a concert. At s certain place I said: "You should have made that note staccato;" and she replied: "I did; I took my hand off." "But what is the use of taking your hand off. if you keep the pedal down? The pedal prolongs the tone just as if you had not taken your hand off." The young lady was remarkahly intelligent and saw her mistake at once, and said: "To be sure, I never thought of that. It is strange none of my teachers ever told me that"

This error was observed lately in a really fine concert player, many of whose effects were spoiled by an injudicious use of the pedal. It might be said that these defects are the result of not training the ear, hut letting the eye give the commands. A rest mesns silence, not simply lifting up the hand. A staccate often means the end of a sentence, which must be snipped off short, and to play it so that it sounds otherwise is to give an entirely different meaning to the phrase. Marks and signs in music should be observed understandingly, as they represent vital effects.

PREPARING A CONCERT PIECE.

CECIL CARL FORSYTH.

In preparing a piece for a concert I find the best way to memorize, so that nervousness will not cause me to forget, is not only to he able to play the piece through from beginning to end at any tempo, but to be able to play any part when separated from the rest of the piece. I therefore follow the plan of first working from the beginning to the end, giving special attention to the most difficult parts. After I can play it as a whole from beginning to end I commence to work hackward, building one phrase upon another After this is successfully accomplished from the end to the beginning, I try another plan: I commence : the top of every page, or, in fact, any place, no matter whether it happens to be at the beginning of a phrase or in the middle of it. I find when I can play a piece from memory, forward or backward, as it were, or to commence at any given place, it is very seldom my memory trips me up at a public performance. pnpils would follow out this plan in memorizing nervousness would not tronble them so much when they come to play in public.

TRY to make your pupils independent of the teacher Endeavor to make them correct readers; careful, con rect players; and close thinkers. Let your pupil de names of notes difficult for him to read, etc. Let the pupil do all the thinking he can do, hut see to it that he thinks correctly. Be patient if he thinks slow, and be hopeful if he thinks at all. Make your FIVE-MINUTE TALKS WITH GIRLS. BY HELENA M. MAGUIRE. A GIRL'S MUSIC TEACHER.

I suppose you know that the American girl is famed

for her originality and for having strong opinions

upon all subjects and people that come within her

ken. You like to discuss the different personalities

with which you come in contact, and you are apt to

make up your minds very positively ahout everyone

whom you meet, your music teacher with the rest.

This use of the perceptive faculties is very good, hut

let me warn you sgainst a too positive judgment, as I

have so often known a girl's hasty making up of her

mind to hurt her ideals, hoth of music and musicians.

A music teacher is apt to he a rather unique influ-

sace in most girl's lives, in that she is almost the only

in familiar contact. In the home the mother is oc-

cupied with things domestic, her world is hounded by

the walls of her household, while father is husy about

the necessary, material things of life, his thoughts

given up to politics or local affairs. At school every-

thing is necessarily gone through by strictest rule,

your tescher being so rigidly hound to a schedule for

such day's work that, however much she might wish

to, she can give you hut little of her individual culture

or thought So that, when the hooks you read, the

things you see, the music that you hear, waken in you

new delicious thoughts and emotions, vague am-

bitions and a half-desire for expression, you naturally

long for intercourse with some one who is an exponent

of the higher life. Do you find your music teacher

to be such? If you believe that you do, that you

see in her one devoted to the pursuit of art, every-

thing about her hecomes interesting to you, the fur-

nishings of her studio, the colors she affects, the orns-

ment she wears, or the absence of them; you are as

observant of every visible detail of this follower of a

divine art as you are of the instruction which she

gives you, perhaps more so, for you are as anxious to

know of the art-life itself through her as you are to

learn the principles of the art in which she is anxious

At first it was all delightfully interesting; the

things she had to tell yon, the new thoughts, the new

difficulties to be conquered, the new outlook and am-

bition, all these were very pleasing; but as with

time the novelty grows into hahit, and, as, at school,

when you did one example correctly, it was ruhbed

out and a more difficult one given you, so your music

seems to settle down into a long conquering of diffi-

culties, a very natural dissatisfaction grows within

yon, and then it is that you are apt to "make np

your mind." Then it is that a girl growa critical and

that criticism grows dangerous. Perhaps you find

your teacher nnnecessarily insistent as to little things,

or else too exhaustive, tiresomely reiterating the

same monotonous admonitions; then it is that you

decide her not to he, after all, that which you had

looked for. .You had wished for an ardent, idealistic

artist to initiate you into the music life, and instead

you find a dry expounder of time, phrasing, pedaling,

always technicalities! You ask for beautiful hlossoms

and she gives you dry roots,-but did you ever see

blossoma grow without roots? I know you would

not read a line further were I to mention patience.

Girls have that preached to them so much, but you

know how long it takes roots to grow into flowers,

and you would not hlame Mother Nature because she

insists upon all the preliminaries of spronting, leaving,

and the rest, before the hlossoms come. So you must

be careful now of your jndging in this time of dis-

content. A pessimistic idea once rooted is difficult to

eradicate, and, if you once lose your sweet and perfect

trust in your teacher, your study will hardly be so

pleasant afterward. That is what I meant by saying

A bright girl who was going, just as so many girls

that hasty jndgment could hurt you musically.

epresentative of the art-life with whom she comes

said, one day: "Oh, you teachers think of us as so many hand-organs. I come in here and you grind music out of me for an hour, the next girl comes and you grind her, and so on, and you are pleased or gravely displeased at the time with the sort of music we give out,-snd then you forget all about us until the next lesson."

I'm afraid many of you girls have fallen into just this mood; hut dear me, how dreadfully wrong that girl's opinion was, for once, at least. As for a teacher's never thinking of her girls from one lesson to another, I wish that you might don sn invisible cloak some evening and visit your teacher's studio. I think you would hardly know it. How very quiet it is! Hushed of hurrying feet, rustling music-rolls, and impatient scales and etudes. Hushed of all the eager young personalities with which it resounds during the day. The musicians on the wall are enjoying a classical calm, and in the midst of the quiet your teacher sits, doing what? Perhaps she is eagerly going through a hundle of new music in anxious expectation of finding something which will fit you. Perhaps she had drawn out a pile of old music, familiar to her for many years, to go through it once again, this time to listen and gauge its worth in the light of your personal need. It may be that she is taking down msgazine after magazine, in the hope of finding some hint which will help her to "get at" your want. Or, mayhap, with perplexed brow, she makes a dash into her hooks of psychology and pedsgogy for a way

to hring you, triumphant, to success. Often she sits thus until midnight thinking of you, planning your lessons, studying your needs. Often, long after you are deep in forgetful slumber, your teacher keeps her vigil over you in thought. Does this sound as though she forgot you as soon as her studio-door closed upon you? And yet this is a very real picture which I have drawn for you, and one many times duplicated in the studios of the land.

As for your teacher thinking of her girls as so many machines. I think there is no one, outside your mother, who takes a warmer personal interest in you, or who watches more closely for visible signs of talent or progress. Your teacher loves her art, and a pupil who evinces a sincere reapect for it and a real desire to excel in it cannot but be dear to her.

As to her being satisfied with your music, why, how can she be? If she were to make no adverse co upon your work, it would argue hut poorly for her opinion of your musical ability. It is because she believes you capable of better and yet better things that she will not let you rest satisfied with present worth, hut fills you with a supreme dissatisfaction which will not let you rest content with what you can now do, hut goads you ever on to greater and

yet greater effort. Lastly, as to your teacher's not satisfying your idea of what an art exponent should be. Do you really think that because your teacher has to huy plain loaves of hread and common little pats of hatter with her music, that she is lowering an art into a mere trade? I quite agree that all artists should be born above all pecuniary cares, hnt unfortunately it is not so, and I have even heard of a composer, of whom you are all very fond, composing some of his sweetest things for a glass of beer. Horrid! isn't it? But even art has a prosaic side, and you must not forget that it is not the only side. Your teacher probably detests the intrusion of carking necessity upon her art-life much more than you can imagine, hut I don't suppose that it ever occurs to her that a melancholy, Byronic discontent at such necessity would fit in better with your ideas of the artistic temperament than the tranquil, even cheerful, resignation with which she conducts the common details.

You see, she has learned as many things in her "growing up" as yon will, I hope, and one is that the finest side of her nature is too delicate for every-day wear. It is not that she has lowered her ideal or lost all the ardor which helped her up the steep gamnt of music, to her present position, hut she has learned that the human side of her nature makes the will, her musical progress, and her music teacher, best outside garment, and so she has tucked the artisbest outside garment, and so she has tucked the artisbest outside garment, and so she has tucked the artis-

tic side carefully away, wrapped her soul in it, if you wish to be poetic, and keeps it fresh and fair within. In this way she is able to reduce her dear music to a daily routine, to dissect and analyze what she loves

most truly, and patiently to listen to its mutilation hy careless young hands.

This is something of what a girl's music teacher is, and if I have helped even one girl to readjust her opinion of her music teacher I shall feel perfectly justified in having laid bare a side which perhaps you could hardly see for yourself, and of which your teacher herself could hardly speak.

HOW TO HANDLE STUBBORN PUPILS.

MANY teachers complain of trouble with stubborn pupils whom they are often unable to control. A eacher of music should be master of the situation, and not a hireling doing the hidding of an employer. How well I remember with what profound respect we entered the studio of our German professor. He had a certain degree of independence that might often be imitated. His reply to my remark (made before engaging him) that I liked a conservatory on account of its musical atmosphere, was very characteristic: "Vell, go to the conservatory !"

With a studio, where pupils come to you instead of the house-to-house instruction, it is much easier to take on a proper degree of independence. The pupil who has taken a course under a teacher who has assumed the relation of a servant is the most annoving. He expects to get over so many pages of the music in a given time; he wishes to gratify this or that whim, and to advance upon such paths as he prefers to trend

I have had several whose parents were unable to control them, and in a few months' time my trouble would be over. The controlling lever is firmness,-at all times,-hut rarely to a degree of sternness. For example,-a mistake is made in a psssage and you say: "Please repeat that from this measure." Possihly the new scholar goes right on as if no request had been made. Let him play about half a dozen measurea more, while you are getting your wrath under complete control, then stop him quietly and point to the measure where you wanted him to go back and say firmly: "Here is where I wanted you to begin," and see that he does it. If you fly into a rsge he will do the same, and then there will be trouble. By making it hard for him to disobey, it will not be long till he finds that to ignore your requests invariably nets him a loss. Treat your pupils as if you liked them: throw in a few remarks occasionally about their sports and show that you are interested in their outside affairs. Let these influences tend to purity refinement and nobleness. Being far from a model teacher, yet I am pleased to be able to say, in my nine years' experience I have yet the anory word to utter while giving a lesson. A stern word is some times necessary, but the wrathful ntterance is childish and only belittles him who permits it to pass his lins. I have been convinced recently of the power of long, persistent influence to create enthusiasm in a student for love of music. Like the never-ending drip, drip, drip of the falling water upon the stone, time will leave a mark; so I doubt not that he who declares he will never love the study may, hy contact with persistent and continued enthusiaam, absorb a degree of love for it. Four years ago I began teaching a boy whose parents forced him to study the art. How he seemed to detest it. It was drudgery, he declared, he could never love. The first year all my enthusiasm was vain, the second the same, and so with the third; hut now in the fourth year there is a mark on the adamantine aurface. He is showing an interest and a love in the work, and only recently ran all the way back home to bring a selection he wanted me to see, and which in his hurry he had forgotten. This has been a very important life-lesson to me. Per-



By W. S. B. MATTHEWS

"In singing by tonic sol-fa when an accidental occurshould the name of the note be changed to correspond, or should merely the pitch be changed? For example, mi, fa sharp, sol; do we sing fa, but half a step higher or do we call it fe, and sing higher?

"In playing scales in sixths, does the left hand follow the regular fingering for the corresponding notes, or does it follow the order of fingering the same as beginning from tonic; e.g., scale of D, in sixths; with what finger does the left hand begin?

"Is it wrong to have the wrist much higher than the hand in playing octaves and chords? Is this position due to the papil's using the forearm instead of the entire arm? I notice that the tone in this position is ant to be hard

"My pupils get the hand-touch very easily at first, but I notice that they are liable later to constrict the wrist, and in rising from the keys they raise the forearm instead of the hand. It seems to me that the different touches are difficult to teach to perfection.

"Wnuld it be a good thing for a child beginning in Landon's 'Fnundatinn Materials' to play the first part of that book with finger-touch, her ear being poor! Or could I have her play first with finger-touch until pure legato is secured and then later play as directed? Or is there a simpler method than this?

"Can a pupil who began music twenty months ago and is now just completing the supplement to the first volume, go on with the second volume? Or are there some sonatinas or something to prepare her for the next volume? Her fingers and wrists are constricted at the least effort ... S M R"

In singing hy sol-fa the syllable changes with the accidental, and the change is intended to be associated with the corresponding change in pitch. Sing fe for fa sharp, etc. See "Tonic Sol-Fa Standard Course" or any good elementary book.

Instead of playing scales in slyths, the canon form as given on pages 17 to 20 of Mason's "Touch and echnie," Volume II (scales), is much better. But in both the fingers follow the regular fingering, playing upon every note the finger which belongs there according to the rule for the particular scale. For Instance, suppose the scale of A. In this the left hand fourth finger falls upon 2 of the scale, B. The thumb falls upon A and E. At the top put over the proper scale finger, just as if golng still higher. The use of scales in canon and sixths is to make the proper scale fingering sure and reliable. Therefore do not tamper with it until it is well established. Advanced players will find it useful to play all sorts of scales with the fingering of C; i.e., scale of D-flat with the thumb of the right hand upon D-flat and G-flat, left-hand thumb upon A-flat and D-flat. The use of this is to make the hand surer in emergency fingering.

All players with small hands (and some others) are inclined to play chords and octaves with the wrist very high. It is undesirable to do so, as the tone is generally poor. There is little or no gain in extension power by thus raising the forearm; on the contrary for practice at least, it is advisable to carry the wrist even lower than the normal position in playing difficult extensions. In falling upon a wide chord or octaves the hand is extended to the proper distance for the keys desired, but the hand should remain nearly in line with the arm, and not falling off lower, certainly not much lower. In this way greater solidity of attack will be secured. In delivering a difficult chord, the wrist is, of course, set firmly, else there will be no power; but it can be relaxed at the moment the toneh has been delivered. This relaxation after heavy touching is the essential point. Here is where one saves strength and finger-wear.

different ways of playing the two-finger exercises I have over and over described in these columns, provided you teach them thoroughly and maintain them in practice, the entire four forms together every day. These four forms contain seven different ways of toneproduction, and in my opinion exhaust the radical tone-productions upon the piano. They are, firm-finger legato, arm-touch by falling, arm-touch hy springing up, hand-touch hy falling loosely npon the keys, extreme finger elastic, soft hand-touch, soft finger-touch. All other tone-productions in single tones are, in my opinion, combinations of two or more of these elements. At all events this apparatus provides a great discipline for the fingers.

There is no more difficulty in the pupil's remembering different methods of tone-production than of playing in different keys. Make it a hahit to play as directed. Later on, use the natural tone-production for the effect desired. Still later, eliminate extra motions as completely as possible.

This is the art which conceals art. The best example of this having been done by any prominent player is furnished in the playing of Mr. Leopold Godowsky, who practically knows the whole art of tone-produc tion and piano-effect, yet who plays more simply than any other concert-pianist. Analyze what he is doing, lowever, and you will find everything there.

The foregoing answer also applies to the question about Landon's work. Play it as directed. Why not?

The most serious fault with piano-teaching now, or one of the most serions, is the disposition to fool away time in the lower grades. All kindergarten work is subject to this criticism; and most of all that posing "advanced music-work with children." There are tain things to do at the outset, but one need not be a life-time doing them. First of all, establish the idea that music is something appertaining to the ear, always to be judged by ear, remembered by ear, and played by ear, and by feeling. After that, go on and read as much as one likes. All the fundamental technic of the piano belongs in the first two or three grades, except octaves, and the principles of them are in the combination of tonches in the four forms of two-finger exercise mentioned above. The first grade of "Standard Grades" was meant to be completed in six months; if your pupil has been twenty months in it she has wasted time, unless she is underwitted or extremely young (five or so). Even then I doubt the necessity of more than a year. What you are after is not so much playing everything in that book as playing with a certain case and naturalness. The second grade involves no new principles; it represents merely a natural increase in difficulty due to increased facility. Go on with that and do not occupy more than six months with it. It is not necessary. Any ordinary pupil can play at least a page of this matter at a lesson, and the majority will be all the better for two pages, memorizing the pretty pieces and repeating them in review the next lesson. The ten grades with the addition of such material as a lot of Mason's "Technics" and my three books of "Phrasing," a sufficient amount of pleasing supplementary pieces, etc., should not occupy more than seven or eight years all told, if the pupil begins at six and keeps on every school-year. As it is, they putter so much at beginning that they reach twelve and fourteen years of age no further along than the fourth or fifth grade. Any smart girl is able to play difficult pieces by the age of fifteen, if she has half a chance and trots right along through the grades. As it is, the world is full of players who have taken lessons years enough to be able to play Beethoven sonatas, plenty of Schumann, Chopin, and Liszt, who can hardly play ordinary salos music (fifth grade or lower). If I had my way about it, I would have a new lot of elementary music written and have it advance much more rapidly in difficulty. After twenty to forty lessons a girl of twelve, for example, should be able to nndertake any ordinary piece of the third grade, such as the Schubert waltzes, etc., and even the Chopin waltz in D-flat. We dally too much. Do not be afraid. Above all, there trength and magnerices.

There is no practical difficulty in tracking the four ond grades. You might use a sonatina or so, if you for mortals.

like, along with some of the second-grade work. And in the third grade the Kuhlau sonatinas are available Do not be afraid. Overboldness is just as bad as timidity; it creates a new lot of faults. But, graerally speaking, the more conscientious of the lady teachers err upon the side of caution, and therefore fail to afford suitable stimulation to the pupils,

"What am I to do with the parents and the child in the following case? The father, a wealthy business man, expects too much of the child, eight years dd. very hright and quick, but apparently not especially musical. He says that if she doesn't care enough about her music to practice an hour a day he doesn't think it worth while for her to take music. The mother, who herself was brought up to be kept her tled up in the house until her two hours a day had been practiced, does not wish to do the like by her daughter, for she thinks it too severe. Nor does she like to sit by her and help her with her practicing The child has taken lessons since last September, and at first I required a half-hour practice daily and later more. But the child does not like to practice so long, Could you suggest some device which I have not fou for increasing her industry? As I have not been teaching long, I am fearful of not doing all I might.-M. T."

The case you so well describe is not at all rare. You will have to try various things. But first, where is the right? If the child is in the public schools she has "troubles of her own." When she gets out I do not blame her for disliking to be confined an hour or more additionally, working at something which, as yet, by no means is "music," but which at best is lrudgery and may later become musi

The first thing is to interest the child, and get her. instead of practicing, to work at learning something. In order to do this, find some pleasing (and at the same time useful) little piece and give it to her to be played at a very near time in the future. Begin by playing the piece for her more than once. Then show her what she has to do in learning the first one or two periods. Make her understand every difficulty of ingering or position in this part, and then require her to report the next day with as much as she has learned. Be it much or little, hear it, correct it, show her how to play it better and drill her in doing so. Then prepare some advance, to be played the next day. In short, begin hy having her report every day, or a least four times a week, if for no more than ten or fifteen minutes. You are not to charge for this extra time and trouble. It is merely an expression of your anxiety that she get along. In a little while she will be able to get along by reporting three times a week, twice for her lesson and one for the extra time. As soon as she can play one little piece well, have her play it to her father, and be sure that you get as much expression into it as you can. When in the course of the piece there is something which she cannot play well for want of finger ability, construct an exercise out of it and make her repeat it any number of times until it goes. When one piece is learned, give her another. Later on, when she gets momentum, she will work at something for the more remote pleasure of having accomplished it; hut at the beginning it is much like riding a bicycle, you have to get a certain speed before you can steer the thing and retain your balance. There is this difference between the child in music and a freight-train: the engineer sands the track of the train until he gets a start; with the child you soap it.

When the momentum is so small, do not risk studies; give technics a little, enough to keep the fingers gaining (I mean Mason's "Technics," of course) but work with pieces. Later use studies. Any little girl of eight, having the mental qualities you mention, with some standing in school, is able to stand well it her music if she cares to do so. You have to find ways of making her care-not for practicing, but for accomplishing something. The satisfaction of having really done a particular and measurable thing is the lever which may have influenced the creation of the world. for all I know; at all events it is a powerful incentive

"are the wrist- and hand- touches the same? What would you recommend using for an organ pupil who bas completed Landon's 'Reed-Organ Method'? Should arpeggios he taught before octaves?-M. N. C."

Hand-touch is a better term than wrist-touch; the hand moves upon the wrist. If you retain "wristtouch" you should also say "knuckle-touch" and shoulder-touch" to complete the assortment. I say finger, hand, and arm, because these are the parts that are active. For organ I recommend "School of Reedorgan Playing," Landon. Begin with Volume II or

Arpeggios ought to be taught early in the study; octaves come later.

"What is the easiest way of teaching the chords and their successions in all the major and minor keys? Orally or by written forms? Ought I to use a textbook? If so, which one ?-H. G."

First chords singly, according to the method in the "Primer of Music," by Dr. Mason and myself; then chords in succession. You might write out a pattern and have the pupils carry it out in other keys, sometimes on the keyboard, sometimes in writing. You do not need a text-book at first. Later you do, but then teach them harmony in classes or all the class together. This is too long a question for now. I will take it up later.

TOO HIGH AIMS.

BY E. A. SMITH.

Upon a vast plain there once stood a mountain The legend ran, that he who should reach the height would there find the secret of Parnassus, or, to modernize it-Fame. Many had been the attempts and many the failures to accomplish this well-nigh impossible took

At some period in one's life who has not had visions and longings after the unattainable, and, after many strivings, found them all thrust back upon him? Fragments of the Impossible may be seen drifting across these musical aspirations of ours. Building castles upon the mirage of fancy, beautiful as impractical, is one of the inheritances bequeathed to the musical temperament; of this we musicians know how

Many start in search of a musical education with impractical ambitions. They hitch their aspirations to a star so high that they are made to appear almost ndiculous; at least are made nnhappy, and finally come to the end of a road that terminates only in disappointment. Aim high, but not above the mark, else we make poor aim. Thus it is with amhitious students who attempt compositions far beyond their shility to interpret or execute. To know ourselves and the measure of our ability is a problem which has never been accurately solved.

To become the master of any art requires all the perseverance, energy, well-directed effort, and ability that we possess.

Lizzt practiced several honrs a day for over twelve years. Rnbinstein devoted over fifteen years to studying the piano. Ole Bull spent over twenty years in constant daily practice upon the violin, while Paganini practiced for more than twenty-five years, varying from eight to ten hours' work per day. And these instances might be multiplied indefinitely, though it is a matter of opinion as to the number of hours one should practice each day; but, whether it be much or little, we find represented in the examples given great intensity of thought and concentration of atten-

The ambitious student who plans an artistic career should, at the ontset, count well the cost, and not too soon expect too much, nor with all his zeal and effort rield to occasional disappointment; he should not be unduly encouraged to enter upon such a career

unless possessing special qualifications. To overrate one's ability is no less disastrous than to underrate it. A correct appreciation of self is as essential as it is just. Know thy qualifications. Keep within the bounds of possibilities, not attempting the flying process. Although it may be with difficulty that we walk, yet, having started, whatever be the obstacles and by whatever route the travel, we should not yield to adversity, but press boldly on, making the most of each opportunity; directing well the energies; being guided by the experiences of others: endeavoring at all times to do the best we can, msking, so far as possible, all plans conserve toward success. This is the way to Parnassus. Yet from all those silent heroes who plan and work, and work and plan, many shall be called, and but few chosen who shall reach the great goal of artistic success.

THE ETUDE

A LITTLE ADVICE FOR YOUNG PIANISTS.

BY C FRED KENYON

THERE is quite a widely-spread notion among the great music-loving public that many of our most famous pianists have achieved their fame solely hy means of self-advertisement and the use of well-developed business instincts. Though I am far from wishing to underestimate the value of business-like methods, yet I am convinced that they have very little to do with the artistic success of any musician. It is true, a pianist may double or even treble his income by the exercise of common-sense in the choice of his engagements and the fees he may demand; but I have not the slightest doubt that this kind of commonsense has not anything to do with his artistic success. On the other hand, too great an eagerness to acquire money may very easily be the ruin of an artist, and it is certain that it can never conduce to his true artistic development.

But there are many men who, while possessing no business faculty worth speaking of, have yet an ungovernable desire to advertise themselves and their talents on each and every occasion that presents itself. Their reasons for doing this are many. It may be that they desire engagements, but it is more likely that they are suffering from ego-mania, and are never satisfied unless they are constantly being discussed and talked about. They send their photographs to all the musical papers, they beseech critics and journalists to interview them, they write personal paragraphs about themselves to all the best-class newspapers in the country; in a word, they do everything within their power to bring themselves under the notice of the public, and all because they have a morbid desire to be notorions. I could tell some strange things that musicians have done in order to get their names into the papers-things so strange that I should hardly be

Again, there are pianists who, though refusing to stoop to the vulgar kind of self-advertisement which I have indicated, yet attempt to attract notice to themselves by the display of entirely assumed personal centricities; and some even go so far as to put these eccentricities into their playing,-the consequence being that they are often condemned at the very outset of their careers simply because they have given way to a morbid and absurd desire to attract attention at all costs. This assumption of personal eccentricity is rapidly spreading because more than one of our greatest pianists has countenanced it.

A famous English pianist told me not many years ago that when Paderewski first went to London he used to dye his hair pink in order to attract attention. What truth there is in this statement I cannot say; but it is certain that Paderewski has willfully exaggerated eccentricities of manner and appearance to such an extent that a man who allows his hair to grow longer than that of the average man is immediately labeled a "Paderewski." De Pachmann has also developed eccentricities which are, to say the

least of it, entirely and absolutely priginal. He rarely plays in public without making the most comical faces. and he always seems to me to be vastly contented with himself. I have heard him play the most soulenthralling music, and when he has reached a particularly beautiful passage and has played it in a masterly manner, he has turned to his audience and winked deliberately, as if to say: "I got the right expression there, didn't I?" These mannerisms of de achmann's are often almost unbearable, and I do not doubt that they militate strongly against his popularity. On the other hand, he is entirely without husi ness instinct, and never seeks to advertise himself. So much is this the case that he has been reduced to abject poverty; the famous English pianist whom I have before mentioned came across de Pachmann in Berlin two or three years ago, and found him in a state bordering on absolute starvation. If it had not been for timely assistance we might never again have heard the greatest player of Chopin now alive.

But the young student is not so likely to copy the personal eccentricities of these men as he is to imitate the peculiar characteristics of their playing. Some of our most famous pianists seem to imagine that if they have once made a world-wide reputation they may be allowed all kinds of licenses with regard to the manner in which they play their repertory; and the young pianist, hearing them, may feel inclined to imitate their methods-partly because he admires the men themselves, and partly because he would like to be thought original and singular. But it cannot be insisted on too strongly that It is a most dangerous practice for the young executant to play unheard of nterpretations simply for the sake of being singular. The critics and the public won't stand that kind of thing; from a master of pianoforte technique it is hiectionable, but from a beginner it is not to be tolerated.

A friend of mine once heard Rubinstein play Chopin's 'Funeral March" sonata a year or two before his leath. Rubinstein was evidently in a bad temper, for ne slapped the notes instead of playing them; his need was abnormally quick, and he played jerkily and with sudden spurts. No one knew what to make of the performance, and when he came to the "Funeral March" itself the climax was reached. The heavenly melody in D-flat was played with all possible force, though it is marked pp by Chopin, and the whole of the march was played as though It were a triumphant expression of iov. Needless to say, when the sonata was finished, Rubinstein did not receive the usual measure of applause that he was accustomed to, and it is extremely likely that if any other pianist had played the same trick he would have been hissed off the platform. This cheap mode of attracting the attention of the public is something worse than childish, for it degrades art itself, and is harmful in every

Well, all that I have written in this article simply comes to this: be natural, be yourself! And if you cannot win your way to the front hy the force of your own individuality, be sure you will never do so by pretending to be something different from what you really are. For there is more than one danger in posing: not only does it degrade art, but it also takes away from the spontaneity of feeling and the freshness of sentiment of him who practices it.

On the other hand, it is absolutely necessary that the young pianist or violinist should have the courage of his own views-the courage of his own temerament. If, hy nature, you see things in a different light from most people, do not be ashamed of saying sol If a piece of music appears to you to require a different interpretation from what it generally receives, obey your own instincts, and play it as you feel it! Be honest in your emotions, and do not pre tend you adore, say, Bach, if you cannot understand him. This one point-the necessity of being thoroughly sincere in one's interpretations of music-is the stumhling block of very many of our young planists. Be true to yourself, and, if Heaven has granted you talent and determination, rest assured that in the end you are bound to succeed.

to give you an entire musical education in a para-

graph. Nevertheless, despite the fact that many a

heated dehate has been entered into and hrought to

Violin Department.

Conducted by GEORGE LEHMANN

A PROMINENT New York AS TO BOWS violinist relates an amusing anecdote Illustrating an am-

ateur's misapprehension of the possibilities of a good bow. In a Western city some years ago the gentleman in question had excited the admiration of a local amateur by his exhibition of admirable howing. In deed, his bowing was exceptionally pleasing to the eya of the amateur, and aroused in him a strong desire to acquire a similarly graceful stroke. Overflowing with delight, enthusiasm and ambition he visited the violinist and gave expression to his wishes and his admiration, in the following extraordinary terms: "My dear sir, I cannot tell you how charmed I was, last night, with your beautiful bowing. It has so captivated me that I am determined to possess myself of a bow exactly like the one you use. The cost of the same is a matter of indifference to me, and I shall be deeply indehted to you if you will tell ms where I may be able to procure one

This delicious anecdote suggests that It is quite time that our violinists should begin to regard the bow with something akin to sanity. The beantiful creations of Tourts have never been insufficiently appreciated; and their practical and significant worth to all good violinists is, and slways has been, perfectly obvious. Nor is it probable that any able or experi enced violinist will underestimats the need of a superior bow for all violin-playing, whether the bow ing be of exceeding simplicity or subtle intricacy. But If-as one E. J. Payne, Barrister at-Law, saysthe Cremona violin has been the subject of undeserved and extravagant admiration, what abourd virtues have not been attributed to the bow since the days when the most cunning French bow-maker first taught the violin world how symmetry, strength, and elasticity may be combined in a most masterly manner in the shaping of a Pernamhuco stick of wood.

In simple and unadorned English, a poor bow is a most unreliable, disobedient, and capricious agent. It robs the violinist of many musical aweets, and causes many a tollsome hour that might be keen delight. It should be shunned even as one would shun a disease-breeding microbe; and the dangers of its usage cannot be too emphatically emphasized. But there is no justification for all the puerility which nowadays is heard and written in connection with violin-bows. Unlike the violin, the bow has no intelligence-baffling anatomy. Its virtues are plainly dependent upon a fortunate selection of wood and careful and intelligent workmanship. François Tourte discovered the wood that is best adapted for the manufacture of fine bows. and it is to his genius and perseverance that we are trill has suffered in the past, it may reasonably be and it is to me grace, the beauty, and the strength hoped that, with a truer conception of its technical itself is so simple, and the art of making it so clearly understood by how-makers of the present day, that it is manifestly absurd to despair of ohtaining a fina

Naturally, a bow of even the very best qualities will not prove equally satisfactory to a number of excellent players. But it remains, nevertheless, a good bow, and, in the hand of the right player, will faithfully perform its duties. The amateur collector of bows pays \$150 or even \$200 for a fine Tourte, not because it is infinitely superior to the modern bow at \$50, but because it is a relic. His judgment and centiment and enthusiasm should carry no weight so far as the and dethinists should early no segue and the serious violin student is concerned. Some of our artists be only one correct answer; perfect finger action. In

public produce their admirable results by means of the modern bow. Incidently, it might be well to add that, however well these very violinists exercise their violin-playing demands? How is it possible, with profession unsided by Tourte bows, they find the arcient violins indispensable to their art.

THOUGH a great number VIOLIN METHODS, of methods have been written ostensihly for the peculiar needs of the beginner, teachers of the violin have, per-

haps, greater difficulty in choosing a work of decided practical merit than those in any other branch of instrumental work. Most of the well-known violinists who have contributed pedagogical works to violin literature have only succeeded in giving us a combination of some excellent and many impractical ideas. Take for example, the work by Louis Spohr, From a musical point of view, It would be difficult to find, in any one hook, so many admirable things as Spohr has presented in his instruction-book for beginners. But is it a work for the beginner? Hardly. It is of unonestionable interest to the mature violinist: but. considered as a guide to the untutored and inexperienced player, it is a remarkably illogical and even dangerous book.

The German school of violin-playing has given us many methods, few of which, however, have attsined wide popularity. Their authors have generally failed to gather the right kind of melodic material, and the naturally slow progress of the majority of heginners rarely taken into consideration. The French school has attained far better results. The "De Beriot Violin Method" is, perhaps, the most popular work of its kind extant; and "Charles Dancla's Method" has certainly many commendable features. But even the French works are vitally weak in their general scheme progress and arrangement, and leave the average teacher greatly perplexed as to a rational mode of procedure. Viewing the subject as broadly and liherally as one may, our present "Violin Methods" do not ompare favorably with those written for the piano or other instruments. The ideal "Violin Method" is yet to be written. But it is extremely doubtful whether even a most complete and superior work of market

IT is greatly to be deplored that, with the exception of isolated cases, neither teachers nor pupils consider the trill worthy of special and prolonged study. Were pupils made to understand that their entire left hand technic is greatly dependent upon the acquirement of a beantiful trill, the slovenliness which too often characterizes their work would rapidly disappear and give place to a sound, healthy, sure, and even brilliant technic.

In all probability, teachers and pupils (particularly the latter) regard the trill only from the view-point of its musical and ornamental usefulness, never troubling themselves with hronder speculation on its high technical mission and possibilities. And if this is, indeed, the true source of the neglect and indignity which the worth propagated by teacher and pupil, it will yet rank high in all serious pedagogical work, and prove itself to be one of the most important factors in technical development.

The trill (single and double) is easily made a special and systematic study on the broadest technical lines. Regarding it in its simplest possible form, the pupil will be amazed at the discovery that it contains the fundamental principle and element of all fingeraction. No other logical conclusion is possible, and no amount of reasoning can alter a fact at once so simple and impressive. And what is the basis of all left hand technic, the true basis on which the highest erfelis violiti suncest is consistent of fine Tourte hows; but other words, if the action of the finger is faulty, and are the fortunate possesses as the property of the excellent violinists now before the lift is lacking in strength, precision, and elasticity,

how is it possible to acquire admirable technic and the great precision and hrilliancy which modern sluggish and unreliable finger, to produce either too. nical or tonal results of an admirable nature? It is manifestly an impossibility. Every good artist has sooner or later, learned the importance of the trill in connection with technical development; and though not many have reduced it to a scientific and systematic study, they have, one and all, adopted some method which promised ultimate success.

IN a letter to one of his DIVISION OF pupils (dated Padus, 1760) THE BOW. Tartini earnestly endeavored

to demonstrate the paramount importance of good howing. Even in these days, when the ability to play in the sixth position was regarded as a technical feat of extrsordinary dimensions, and all higher positions were generally considered as being quite beyond human possibility-even in those days the serious and able violinist early discovered that true, artistic merit was more greatly de pendent upon the right arm than upon left-hand took nic. In this letter Tartini lays the greatest stress upon the practice of drawing the bow from heel to point with a stroke of the utmost evenness. He assures his pupil that it is necessary for her to devote not less than one hour of each day to this particular work, and gravely adds that it will prove the most difficult as well as most important work which she will ever be called upon to perform

The average pupil of to-day may well take this lesson to heart; and if he will be guided by the serice of such a conscientious and thoughtful artist as Tartini seems to have been, his progress will amply reward him for the care and patience bestowed upon such apparently simple work.

But this long stroke, hack and forth, is only one of the many "simple" howings which should engage the pupil's daily attention. The studies given below will materially assist the student to acquire fine command of the various portions of the bow. But it must be clearly understood that such studies require the most this nature would find a publisher in our overladen intelligent daily application, and that they will prove of hut little worth to those students who lack the courage and tenacity requisite to achieve artistic re

(1) Whole how. (2) 3 of the bow. (3) 4 bow.

These studies require a perfect legato stroke. They should be studied only on the A string until the results achieved justify the same character of work on the other strings. They are to be played slowly, and particular care must be exercised to give the beginning of the stroke (at the heel of the how) a perfect quality of tone. If the student will devote about one hour daily to these exercises, he will he more than repaid for his zealous devotion.

In the June issue of THE ETUDE I will give other important legato bowings, and also some brief exercises for the staccato stroke.

Letters to @ TPIOPILS

an unprofitable end upon this theme, I will attempt JOHN S.VAN CLEVE not to fully settle it,-indeed, that were folly to attempt,-hut to give you a hint or two which may To W. M. K .- You ask me to suggest special exerguide you on the long, but charming, road of musical cises sdapted to stretching the fingers of a pupil, but education. You cite the "Maiden's Prayer" and ofter twelve years old, who is just now really heginning sysdissecting its form ask what there is wrong In that. tematic study of the piano. I would hegin my reply Nothing, the harmony also, though very ordinary and with the famous advice given hy Punch to people confamiliar, is not incorrect, neither is the little tune templating matrimony: "don't." Any violent or parmore than endurably trivial, and there are several ticular effort to widen the webs of the child's hand really heautiful hits in it, but the trouble with that cannot result in anything hut harm. You say she canappalling, dear, old "Maiden's Prayer" is that the not reach an octave; well, why should she? A child of idea which it undertakes to utter-namely, the lovely exclusis not likely to he a master of wide arches, nor one of a pure-hearted innocent virgin praying to God are they necessary, for a vast deal of the loveliest and or to the Virgin Mary-is really caricatured both by most wholesome music lies easily within the little the light, rippling little tune which makes the chief grasp of the young hand. It is always a mistake to theme, and, more than this, by the tinkling impertidirect the attention of a young pianist to mechanical nence of the arpeggios which insppropriately decorate specialties. Let them come later. A very considerable it. Music must obey the laws of fitness like all other part of the skill of manipulation which we need in arts and what would won think of a girl who should playing the piano lies in shooting the nerve-electricity come into a church, and after tripping up the aisle through the individual fingers in thousands of comturn around before the assembled worshipers and plicated orders, and this work the child can do, by with a silly simper execute a fantastic skirt-dance? nationt iteration just as well as the adult. Those Now, as to what is mesnt hy that awful word "trash." groupings of tones which keep within the five- and I am much afraid that a large majority of the good six finger expansion will afford vsst areas for study. gentlemen who use it so vehemently and so fre-Just think, all the hundreds of hrilliant and heautiful quently would be sorely put to it if required to say scale passages never require the hand to he dilated bejust where runs the boundary-line between Trash-land vond the normal five-finger position. As for arpeggios, and Classic-land. Remember that Wagner was loudly which are even more varied, they need nothing heyond denounced all over the civilized world a third of a the width of six fingers. Again, thousands of richly century ago as a crazy, self-conceited manufacturer of diversified chords can be delivered without widening musical trash. This question really in the cities easily the hand more than to the interval of a seventh, and and nnconsciously solves itself by the frequent hearing of the richer and more inspired music of the great while, of course, to command the whole tremendons range of pianoforte literature one must have the masters, and papils know the difference between the grasp of the octave, and more, the ninth, and the marches of Schubert, Mendelssohn, and Wagner, and those of the latest hrass-hand inanity before they are tenth as well, all this larger music needs the mature aware of it, and it would be as hard for them to say brain and heart as well as the mature hand. It is just when the difference dawned upon them, as to say well to begin gently to widen the web-space of the ust when the vernal sun warmed the earth into life. band; hut it may, yes, must he done without any The goodness of music is so impalpable and indefinable straining special attention. In case the child's hand a thing that words imprison it hut feehly. It lies first is abnormally bound by the needless ligamentary bands, it would be best to have the bands cut, as in the fact that the rhythmical structure or form is interesting because it reveals intelligent design. Thus can easily and safely be done by surgeons; but if the the famous "Wedding March" hy Mendelssohn is far hand be of reasonable size and conformation, do not torment her with octaves, hut cull from the countless more interesting than an ordinary march, just as a watch is more wonderful than a clothes wringer. The treasures of the music which is either made of single tones in pearly chains, or nohle melodies, or double dreadful cheap march may serve no bad end if it keeps a procession of soldiers or holiday-makers in step, hut notes of the third, fourth, fifth, and sixth, or at the it may have little value to the refined and intensified utmost consists of chords not doubling the notes to the richer, hut not indispensable sonorities of the octaste of a musical connoisseur. Again, if music has a good variety of chords, and if these chords when they tare. Let the dilation of the hand come gradually, fall npon the ear arouse powerfully the various emoand through the diligent practice of the standard tions of the heart, that is something better than vapid etude literature offset hy good music of the sort above commonplaces. Again, if a melody warms one, and indicated. No doubt the virtuoso pianist must widen stimulates to joy, to tears, to gaiety, to melancholy, the hand at the knuckles, and I remember that our in a very marked and unmistakable manner, that is admirable native American pianiste Madam Rive-King a sign of intrinsic goodness, a sign that it is not a told me that she had to have her gloves made to order tune of iron, hut of gold. All the famous volkslieder, in order to accommodate her widened knuckles; true, or people's songs, which have held their own in the Anton Ruhinstein did work at tenths till he hroke popular heart are nuggets of this true gold of music. the skin and caused it to hleed; true, the first thing Thus, that little German waltz called "Buy a Broom." Leschetitsky does is to strain the hand apart; yet or the tune "Lightly Row," or "Maryland, my Maryall these things are dangerous if applied to a tyro, land," or "Auld Lang Syne," or "Bonnie Doon," or unless the very utmost caution he observed. So then, "The Last Rose of Snmmer," or "Home, Sweet Home." I close hy repeating: be satisfied with modest stretches or any of the national hymns or standard church and the music thereof, and advance with the needed hymns are good music, not bad music, and to say dilation by using the regular literature of the keyotherwise is mere higotry or cowardice. But observe, board. If you can secure a Brotherhood technicon, while such melodies in their place and appropriately and employ it a few minutes gently every day, it will garnished may be good, if they are wrought into vain, aid somewhat. Other gymnastic devices also, such as silly, and unsuitable variations of no value except to are published in various technical hooks, are useful exhibit the performer's nimhleness of fingers they may to some extent; hut everything depends upon using be extremely trashy, and as deleterions to the musical them moderately and with a degree of persistent unidigestion as cheap painted sticks of candy, largely formity scarcely ever realized in actual study. All adulterated with terra alba, is to the physical digesspecialties of technic are like the remark of the retion of a child. But after all is said, the fact remains doubtshle Captain Jack Bunshy: "The force of this that the true criterion of decision is the absolute and ere obserwation lays in the applications on it." final taste of the people who study longest and most

To A. A.-You ask me how to distinguish between

music which is good and that which is trash. That sincerely with the best natural capacity. The taste you ask the question is a good sign, and I wish that of even these will undergo changes in time, and we I might really answer you; hut to do that would be find that at one period of English literature Alexander Pope was worshiped as the very God of poets, and a hundred years later he was regarded as stiff, cold, pedantic, and narrow, while Byron, Wordsworth, Keats and Shelley were admired: so in music Mendelsaohn was almost deified in England half a century ago, and now he is unjustly undervalued, hy the advanced party in art, who make a similar idol of Richand Wagner There are countless degrees of comparative excellence, and to speak ex cathedra as to any composer whatsoever is arrogance on the part of the critic. One simple rule you may follow however, that is study and try to like those works which you can ascertain are admired by all or nearly all cultured persons, and after awhile their beauty will be as distinct to your heart as is the odor of a carnation nink to your nostrils.

EXPERIENCES AND ORSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN P. CHELIUS.

11. PARENTS should rarely be present when a good, competent teacher has their children under his intruction. When present most of them are constantly fretting, prattling, asking brrelevant and foolish questions, and disturbing generally, wondering why their darlings are not hrighter and know everything hefore being told. If the teacher calls the child down they offer all sorts of wild excuses for not knowing his lesson instead of going to the root of the matter and laying it to his lack of application or intense stupidity, carelessness, or indifference.

12. A had element to deal with is the chronically ugly student who sulks if he is reprimanded, as well as when he is kindly advised. A good shaking up is the only remedy, and ought to be administered until every vestige of ngliness has disappeared.

13. Some parents, when present during a lesson, address insipid and vapid questions to their children; such as. "Shall be have anything new?" or "Is he to have that lesson over again?" etc., instead of asking: "Did he understand his lesson?" or "Ought he not take it over again!" More than likely the parent who is so envious for a new lesson has such a beclouded child that he ought to have his lesson over for a century more or less to learn it even half-thoroughly

14 Try to do better after every repetition of a passage. Only hy ceaseless repetitions does the master

15 Never allow vonrself to do anything slovenly or arelessly; it is one of the most common and annoying faults, because it can be so easily overcome, and besides being most exasperating to the listeners.

16. Ahhor striking one hand after the other, it is an abominable habit, and it is as common a fault of the concert-pianist as a poor location of tone of the concert-vocalist

17. A proper and steady tempo is positively as essential to a correct interpretation of a composition as regular heart-beats are to keep alive the mortal

18. Do not be nngrateful to your teachers. It is a sad experience and sorrowful thought to a painstaking and conscientious teacher to receive ungratefulness in return for kindness.

19. Never study a piece in the tempo indicated. Some students think they must start practicing every movement in the indicated tempo. Nothing is more absurd. The proper method is to go slow at first. gradually quicker and quicker until the required speed attained. This is the correct course to pursue to become an artist, and the only correct system to

20. An earnest, determined student does not fold his hands and wait for some one to tell him what to do or what to practice; still there are scores of people meandering just such a course, and they expect to The list for 1813 is a landmark in the short journey

of Schubert's life. Though only a lad of sixteen, he

produced this year his first symphony, a third piano

fantasia, an octet for wind, three string quartets,

thirty-four minuets, a cantata, and more than thirty

vocal pieces. He slso began work on Katzehue's opera

"Des Teufels Lustschloss." With this year his time

school of St. Anna, preparing himself for a school-

teacher, and he escaped conscription by teaching in

The list for 1814 displays a steady advance of

stapendous labors, we find one hundred and thirty-

seven songs, many of Schubert's best known-"Heiden-

The succeeding year saw one hundred new compo-

The orchestra which grew out of the quartet parties

Schubert's personality won for him staunch and

devoted friends. His simple character and freedom

from selfishuess and envy made him one of the most

lovable of men. In 1814 he met Johann Mayrhofer,

whence ensued an intimacy only destroyed by death.

Mayrhofer wrote the lyrics for many of his friend'a

settings. Among the best known are "Erlafse,"

"Sehnsucht," "Nachtstuck," "Die Zürnende Diana,"

"Der Alpenjäger," "Der Schiffer," "Am Strome," and

time when the drudgery of teaching became unbear-

able to Schubert, and offered him a home, where Schu-

bert lived in the same rooms from 1816 until the

From 1819 to 1821 Schubert roomed with Mayr-

hofer, whence he returned to Schober, and remained

there until a few weeks before his death. The third

friend whose attachment and services for Schubert

were noteworthy was Johann Michael Vogl, about

thirty years his senior. Although he had been ad-

In 1817 Vogl was introduced to Schnbert by Scho-

ber; in 1821 he sang Schubert'a songs in concerts;

in 1825 the two gave concerts around Salzburg and

arrival of Schober's hrother caused a short change.

sitions as the result of continuous toil.

his father's school, where he served three years.



more instruments'

a sudden inspiration.

works performed.

FRANZ PETER SCHURERT

BY THALEON BLAKE.

FRANZ PETER SCHURERT was born January 31. 1797, in Vienna, and dled there November 19, 1828. A marble tablet marks the house, now numbered 54 in the Nussdorfer Strasse, lu which Schubert was born. His father, Frang, who was the son of a at the "Convict" ended. He studied some time in the peasant, studied in Vienna, and taught in a school there for many years. About 1783 he married Elisabeth Vitz, who was at that time in service as a cook. Fourteen children were born to them, of whom Franz was the thirteenth, and one of five to survive infancy. The mother of this large family lived till 1812. Her husband was married soon after to Anna Klayenbök. By this marriage he had five children. three of whom lived to the latter half of this century.

Little Franz grew up amid the scenes of the schoolroom, under the watchful eye and careful training of his father. He begun the study of the viollu and piano at seven; hut so astonishing was his progress, that he soon grew beyond his father's teaching and was sent to Michael Holzer, choirmaster of the parish, for instruction in violin, piano, singing, organ, and thorough-bass. This amishle man became lost in wonderment at the remarkable precocity of the young Schubert, who seemed to have, as his teacher said. "harmony at his fingers' end."

At the age of eleven he was leading soprano singer in the Lichtenthal choir, the next year chorister in the Emperor's chapel and pupil at the "Conviet," an imperial school. Here he atudied history, mathematics, French, Italian, drawing, and writing, in all of which he did fairly well.

The boys' orchestra diligently practiced the avmphonies and overtures of Haydn, Mozart, Mehul, Cheruhini, and others.

But all this was accompanied by privations and hardships, the boys usually receiving hut two meals a day, eight and one-half hours apart, and practicing in damp and chilly rooms, where their fingers stiffened and pained on the cold keyboards. There is no question but that Schubert's constitution was permanently affected by this cruel treatment.

A warm friendship having sprung up between our young genius and Spann, the boy conductor of the orchestra, Schnbert confided to him how badly he needed music paper upon which to jot down the interminable flow of musical ideas. From that time forth Spaun saw to it that a sufficient supply of music paper was on hand, for which he deserves to be re-

Schnbert set to work with unbounded eathusiasm, in upper Austria. consuming an astonishing quantity of the ruled paper. About this time he composed a four-hand , iano fantasia, dated 8 April-1 May, 1810, the earliest com-

In 1818 Count Esterhazy engaged Schubert to teach music to his children, Marie and Caroline, aged thirteen and eleven, respectively, and a sou aged five Schubert passed the summer at the Count's country home and the winter in Vienna. The story has it that when Caroline was about seventeen years of age Schuhert fell in love with her. This is the lady to whom Schuhert is reported to have said when asked why he did not dedicate a composition to her-"Why should I? Is not everything that I have ever done dedicated to you already?" Whether this is true or false, 1 believe that, beyond a doubt, the "Serenade," the purest and sweetest of love songs, was inspired by the most passionate love. Schubert worked with great regularity, writing

every morning. But neither time of day nor place interfered when inspiration seized him. A poem, a remark, an incident, sufficed to call forth noble music cal ideas. Many of his best songs were written in a beer-garden.

The hahit of carefully dating his works has on ahled his hiographers to catalogue them with unusual accuracy. The known list amounts to the unprecedented number of 1131. Alas, if only this won-The list for 1812 shows steady development in esse derful spontaneity of his genius had been controlled and fertility of invention, while the compositions were by systematic study, instead of running hither and thither absolutely unrestrained!

In 1821 Schuhert's compositions were first poblished; 1822 witnessed the production of his first grand opera, "Alfonso and Estrella"; 1823 his second and last opera, "Fierahras."

Part of the year 1823 was passed in a hospital. The compositions written in 1824 were mainly for the piano. The summer of this year was passed by Schuhert at Count Esterhazy's country home in an endeavor to regain lost health. 1825-26 was given to the composition of sonatas and instrumental music: 1827-the celebrated song-cycle.

During all this time his reputation was increasing thought and style. In the year 1815, among other rapidly, and just before Beethoven's last sickness, in 1827, that great master's astouishment and delight were unhounded when he fully realized what manner röslein," "Rastlose Liche," "Schäfers Klagelied," the of man Schubert was. Beethoven repeatedly asked for Ossiau sougs, and the celebrated "Erl Kiug," one of Schuhert, and this brought about two meetings of the most remarkable songs ever written, the child of these gisnts of tone-productions. The first meeting was affectionate; hut at the second Beethoven, already stricken with death, was unable to utter a sound There were three of them, and they stood around the hed, overcome with emotion. No words were passed; which met Sunday afternoons at his father's home but Beethoven recognized them, and made some signs gave Schnbert an excellent chance to hear his own with his hand which no one could interpret. The painful scene was brought to a close when Schubert left the room broken-hearted. Three weeks later the end came. At the funeral Schubert was a torch-hearer. On the way back from the cemetery he, with two friends, stopped at a tavern and drank a glass of wine to the memory of the dead master. A second glass Schubert proposed to the first of the three who should follow. Alas! that it was to be himself-and that so

"Schlummerlied." Franz von Schober interposed at a The only private concert ever given for his herefit "was in 1828, when a large audience grew enthusiastic over his compositions. This affair netted him a sum of one hundred and sixty dollars-an unusual amount to the composer. Not only is this last year of Schnbert's life memorable for the marvelous activity which he displayed in composition, but for the fact that he made arrangements with Sechter to take a course of lessons in counterpoint,-the books and dates being arranged for a few days before he was confined to the house with his last illness. Here was a genuine atmitted to the bar to practice law, his love of music shamefully neglected by his early instructors. This and good baritone voice induced him to become a was November 4th. The last evening of October h member of the German Opera Company, where he hecame conscions that he was ill. When at the Rothen Kreuz Inn, dining with some friends, he suddenly dropped his knife and fork, exclaiming that food tasted like poison to him. Attacks of blood rushing to his head had heen quite frequent of late: Other intimate friends of Schubert about this time and to this was added the total nature of the school and the were Anselm and Joseph Hüttenbrenner and Joseph ened rapidly.

It is curious to know that he was a great admirer

of Cooper's "Leather-Stocking Tales"; and in a letter to Schober, on the eleventh, he asks that anything else obtainable of Cooper's be sent to him, further telling him that he can only with difficulty get from his bed to a chair. After the fourteenth he could not leave his bed; yet a few days later he corrected the proofs of the "Winterreise." He appears to have affered from no pain, but for lack of sleep.

On the sixteenth the doctors thought he had a nervous fever. This was Sunday. Monday he hecame quite delirious, and the symptoms indicated clearly that the trouble was typhoid fever. The next day (Tuesday) he fancied himself in a strange room, and his brother, who attended him faithfully, had extreme difficulty in keeping him in hed. He repeatedly asked his brother what they were doing with him under the earth, and npon heing told that he was in his own room, he replied: "No, that's not true; Beethoven is not here."

The doctor came in later and spoke encouragingly to him. Schubert looked steadily in his face a mo-



SOUTHWEST'S BURNET ACE

ment, then turning around and putting his hands to the wall, said, slowly: "Here, here is my end." At 3 o'clock the next afternoon (Wednesday, November 19, 1828) he passed away. He was 31 years, 9 months, and 19 days old. Thus lived and died the purest poetical genius that has yet appeared, whose Olympian gifts only dawned on the plodding world when it was too late to honor their possessor in person.

CHRONOLOGICAL SUMMARY OF SCHU-BERT'S WORKS.

Fantasie for pianoforte.

1811-15. More than 200 songs (including "Der Taucher," 1813; "Gretchen am Spinnrade," 1814; "An Mignon," "Erlkönig," 1815); canons; cantatas; symphony No. 1, 1813; mass No. 1, symphony No. 2, 1814; mass No. 2. symphony No. 3 mass No. 3 1815+ 4 pianoforte sonatas - chamber-music

1816-20. About 250 songs (including "Der Wanderer," 1816); symphonies, Nos. 4 and 5, 1816; symphony No. 6, 1817: "Die Zwillingshruder" (op eretta) - mass No. 4 1818 - mass No. 5, 1819:

9 pianoforte sonatas, fantasies, chamber-music. 1821-25. Ahout 100 songs (including "Muellerlieder," 1823; "Die Junge Nonne," "Auf der Brücke," "Ave Maria," 1825); symphony No. 7, 1821; "Alfonso und Estrella," acts 1 and 2, 1821; symphouy No. 8 (unfinished), 1822; "Alfonso und Estrella," act 3, I822; "Fierabras"; "Rosamunde" music, I823; octet, I824; symphony No. 9 (lost), 1825; 6 pianoforte sonatas; cham-

1826-28. About 90 songs (including "An Sylvia," 1826; "Winterreise": "Der Vater mit dem Kind," 1827); "Fantasie" sonata for pianoforte and violin, 1826; two trios; fantasie for pianoforte and violin, 1827; symphony No. 10, 1828; 5 pianoforte sonatas; chamher-mnsic.

Date uncertain: Pianoforte marches, polonaises, "Impromptus," "Momens Musicals," landler.

SCHUBERT'S RANK AS A COMPOSER AND HIS INFLUENCE ON THE ROMANTIC SCHOOL.

By HENRY T. FINCK.

lirector of Mrs. Thurber's National Conservatory of sluce the words to which he writes are as much the Music, the editor of the Century Magazine asked me to try to persuade him to write an article on Schuhert. He shook his head at first, saying that he had had no experience as a writer of essays and did not care to try. I then took several sheets of paper and covered them with a number of questions regarding the various phases of Schubert's activity. These I gave to him, asking if he would be willing to carry them in his pocket a few weeks, look at them occasionally, and then give me his views in a conversation, eaving the working out to me. To this he assented; we spent several hours talking over his favorite comoser, and I was surprised to find so keen a mind in ne who had been unjustly looked on as a peasant in verything except his compositions. When I had ritten the srticle from the notes taken at the time, t was suhmitted to him for final revision. It apeared in the Century of July, 1894, and a few weeks ter Dr. Dyorak informed me that he had received letter from Sir George Grove, who pronounced it he hest article on Schubert he had ever seen.

One of the first questions I had asked was whether ne agreed with Ruhinstein in ranking Schubert as one of the three greatest composers (Bach and Beethoven being the other two). He offered no objection to this lassification, except that he refused to follow Ruhinstein in omitting Mozart from the list of the greatest three or five composers. Rnhinstein's fourth and fifth names are Chopin and Glinka! It is needless to say that in place of that last name Rubinstein would have liked to put his own, while he must have felt in his bones that the true way to spell Glinka was W-a-g-n-e-r.

Musical historians of the next century will assign to Schubert a much higher rank as a composer in general than he has held in our text-books. A Boston critic, echoing the prevalent opinion, once wrote that "it may be summarily stated th t his real influence was exerted only on vocal mnsic, and beside his vocal works his instrumental compositions pale." I deny this emphatically. It is true that his influence is most conspicuous in the song, which he practically created and completed. At the same time his astoundingly original genius affected every other department of music in a way which must aurprise anyone who makes a thorough study of his works, a complete edition of which is now at last accessible through the enterprise of Breitkopf and Härtel.

It must be conceded that there is one department of music in which Schubert failed to achieve any success. Though he wrote about twenty works for the stage-operaa, operettas, melodramas-most of them were not sung during his life-time, and a few efforts to produce them since have not met with special success. Nor is this failure entirely due to the fact that he never had a lihretto worthy of his musical genius. That genius was essentially lyrical. Though he could write a dramatic song like the "Erl King," he had not the faculty for painting in bold al fresco atrokes. And yet he made his mark even in the opera. As Liszt has said, he "probably exerted on the operatic style a much greater infinence than has been nuderstood heretofore" by teaching musicians the power of pathetic accents and the value of the union of noble poetry with good music. Though this influence on the opera was indirect, through the Lied, it was none the less real. Sir George Grove has truly observed, furthermore, that Schubert's music "changes with the words as a landscape does when sun and clouds pass

Some years ago, when Dr. Anton Dvorak was over it," and that in this he has "anticipated Wagner, absolute hasis of his songs as Wagner's lihrettos are

Shortly before his death Schubert declared that he would henceforth devote his attention especially to the opera and the symphony. Among the symphonics which he left us there are two which age cannot wither nor custom stale-the "Unfluished" and the socalled "Ninth"

Dr. Dvorak, writing symphonies nearly a century after Schubert, cordially acknowledged the influence exerted on him hy his predecessor. I quite agree with him in placing Schubert as a symphonist next to Beethoven, and I share his regrets that his other symphonic works are seen so seldom in concert programs. Concerning the fourth, which bears the title of "Tragic Symphony," Dr. Dvorak said to me: "It makes one marvel that one so young (nincteen) should have had the power to give utterance to such deep pathos. In the adagio there are chords that strikingly suggest the anguish of Tristan's utterances; nor s this the only place wherein Schubert is prophetic of Wagnerian harmonies. And although partly anticipated by Gluck and Mozart, he was one of the first to make use of an effect to which Wagner and other modern composers owe many of their most beautiful orchestral colors-the employment of hrass, not for noise, hut played softly, to secure rich and warm

Indeed, so far was Dr. Dvorak from sharing the opinion of Fétis, that Schubert is less original in his instrumental works than in his songs, that he declared he valued them even more than the songs; and, if all of his compositions hut two were to be destroyed, he would say: "Save the last two symphonies." Here I part company with him. Dearly as I love these symphonics (for my personal enjoyment I prefer them to Reethoven's), I could never part with the songs embodied in the "Winterreise" and the "Schwanen

Regarding the chamber-music of Schubert, 1 uot only coufess that it gives me more pleasure than Beethoven's, but I am bold enough to assert that it is greater in the essentials of immortal music; that is, in the originality of ideas and the appeal to the feelings. A few years ago I saw a note in a London paper declaring that some amateurs were beginning o place Schubert's quartets above everything in their ine. This is the only confirmation I have seen of an opinion I have held ever since, as a youthful violoncellist, I used to spend my evenings actively enjoying the chamber-music of all the great masters. 1 suspect that Sir George Grove might agree with me, since he has written that Schubert has endowed his instrumental works "with a magic, a romance, a sweet naturalness, which no one has yet ap-

From a purely formal point of view Schubert's quartets and symphonies are doubtless inferior to those of Reethoven and several other masters. But proforgional rengicians and critics attach a great deal too much importance to the form, or anatomy, of music. Take the most intelligent and cultivated concert audience that ever was and you will find that ninetynine out of a hundred do not care a straw for the form of a piece so long as it has interesting ideas and appeals to the emotions. If the writer of an analytical program informs them that a piece like the forestmusic (Waldweben) from Wagner's "Siegfried" has "no particular form," they merely smile at his folly and



applaud it all the more. The sonata form is no fetich portant point I wish to touch on in considering With ludicrous persistence pedantic historians and

critics have brought against Schuhert the charge that he was not a master of the polyphonic art of interweaving melodies But why on earth should it be necessary always to weave together two or more melodies? Schubert is beyond all question the most original and fertile melodist that ever lived. Rhythmically his inventiveness was inexhaustihle, and as an of the sonata. Schubert wrote sonatas, too,—twenty innovator in harmony and modulation only Bach, Chopin, and Wagner are his equals. Do we chide Ruskin for not writing in the style of Milton? Why then should we find fault with Schubert for not writing in the style of Händel or Beethoven? His contemporaries did, but that is because they did not realize that he was the creator of a new style, perfect in its own way. Instead of praising him for it, they hounded him till he made up his mind-only a few weeks before his death-to take lessons in counterpoint of the dry old Sechter, who might as well have tried to teach a dove to fly like an eagle. Dr. Riemann has aptly said that if Schubert "did not make much use of the strict imitative forms, this can hardly be regarded as a great loss to literature (any more than in the case of Beethoven)." Moreover, as Dr. Dvorak said to me: "Schubert had no real need of contrapuntal study. In his chamber-music, as in his symphonies, we often find beautiful specimens of polyphonic writing-see, for instance, the andantes of the C-major quintet and of the D-minor quartet; and though his polyphony be different from Bach's or

Beethoven's, it is none the less admirable." Concerning the Lieder of Schubert I need not say anything here, since it is conceded on all sides that is the first of the great song-writers, in rank as well as in time. Robert Franz frankly confessed that had it not been for Schubert, he would not have been: and the same is true of all the modern song-writers. It is, of course, not strictly true that Schubert created the Lied, for many minor and major composers, including Gluck, Haydn, Mozart, and Beethoven wrote songs before him. But in going over all these songs recently for the purposes of a book on "Songs and Song-writers," which I am writing for Scribner's "Music-Lover's Series," I have been surprised to note how very few of them are worth singing. All these composers suffered from what (in my book on "Chopin") I have called Jumboism, or Jumbomania. They deemed it necessary, in accordance with the They deemed to increase, and the state of th

subert's rank as a composer and his influence on

He was the first master who was willing to put his best ideas into short compositions, instrumental as well as vocal; and thus he set the example for that predilection for short forms which is one of the main characteristics of the romantic school. The Lied takes the place of the aria, the short piano piece that of them, some very beautiful; hut more remarkable than these are his "Musical Moments" and "Impromptus." Here, as Rnhinstein has remarked, Schubert is most inexplicable, most unique, least influenced hy others. Beethoven, it is true, also wrote short pieces, hut he called them trifles, bagatelles, and justly so. Schubert's short pieces are anything hut trifles. They are the seeds from which the whole romantic school has sprung. I asked Dr. Dvorak if he did not think that in the third "Impromptu" (opus 90) lie the germs of the whole of Mendelssohn's "Songs Without Words," and he said: "Yes." He himself had these short pieces lying on his piano all the time, for his own use and that of his children.

Chopin was a great admirer of Schubert, Schumann worshiped him, and declared that his piano style was more idiomatic than Beethoven's,

In conclusion I may cite Dr. Riemann's opinion that, harmonically, the entire Schumann and Liszt sprang from Schubert. Had Schubert lived another thirty years, I believe he would have anticipated nearly everything that is original in the harmonies of Chopin, Wagner, Liszt, and Grieg.

The Sadness of Schubert's Life,

By W. J. BALTZELL.

THE study of Schnbert's life reveals to us a strangely sorrowful side; so sorrowful, and yet, to us, so strange that it could exist. To-day, in the full hlaze of his glory, when his name is known and honored wherever our music is practiced, it is wellnigh impossible for us to believe that his life could have been so full of sorrows and privations. But the works of large unceasions upon a property countries and most im-nation at time gave such scant recognition. which is due. Posterity crowns the genius to which

Let us consider hriefly some circumstances connected with his short life of thirty-one years,

His early education was not thorough and systematic, his musical genius being so pronounced that his teachers allowed him a very free rein instead of careful training such as Mendelssohn received. His heaven-horn gift of melody would have lost none of its richness and its sweetness had he learned to enlarge its means of expression. Could he have had but a small part of the tender care that was given to Mozart and Mendelssohn, it is fair to infer that he would have gained a mastery over his tremendous genius that would have made him as great in other forms of composition as he proved himself in song. His hoyhood life in the imperial "Convict" was by

no means a cheerful one. The nams of the school comes from the Latin contirere, but it was a very scant conviviality that, the fare permitted to the born Two wretched meals a day was the allowance, and we can also infer that fires were not a common luxury, We have Schubert's own words as to his sufferings In a letter to his elder hrother he begged for a few kreutzers to huy food now and then to stave off the horrible feeling of partial starvation such as a growing boy must have experienced when placed on the scant fare of the school.

Such was the atmosphere that surrounded Schubert in his boyhood. That his genius developed at all is a proof of its tremendous force. How it cuts us to the heart to read the piteous plaint of the poor, starved hoy! A genius that should have had the tenderest nurture in order to reach fullest puissance knew naught hut hitter privation. Even when his hrain was teeming with the richest musical thoughts his scanty allowance of music paper could not be sup plemented by his own purchases, for he had no money Fortunately a schoolmate found out that the little boy whose beautiful voice had attracted all possessed also a soul that could not hut sing, that knew no other means of expression than the richest, divinest melody man has ever heard, and thenceforth, at least, the hoy had all the music paper he needed.

Schubert might have felt justified in hoping, when he left the Convict, that his circumstances would improve. He must have had the high hopes and wild amhitions of youth. But what happened? In order to escape conscription—he was summoned for military service three times-he entered his father's parish school as a teacher, and for three years served in that capacity. What a spectacle to us at this day! What a lesson to the young student who so despises the drudgery of music teaching that he resolves to be an artist-player, and never to teach! Think of a mighty genius like that of Schubert chained to the rontine of a parish school!

But still more. A position in connection with a normal school was open and Schubert applied for the place. The salary was about one hundred dollars a year, a sum which Schubert coveted in preference to "an impecunious future." But another was preferred to him. And yet all this dull routine and these unsympathetic surroundings could not cage his spirit nor dull the hrightness of his fancy. He was impelled to write; whether he would or would not seemed alike to the urging of an untiring genius. He never rested from composition. Each day saw him at work. One thing done, another was begun. According to the list compiled by Sir George Grove, he had written upward of five hundred compositions by the end of 1816, the year in which he left his father's school and gave up teaching.

During the rest of his life he led a precarious existence, for the sale of his compositions hrought him hut little, and he was not successful as a teacher of music. And yet such was his power of production that, even at the low sum he received from publishers. he must have earned enough for his wants had he been moderately careful. If some keen speculator of the times had bought him up for a guaranteed income there would have been good returns. Schubert had a few faithful friends in better circumstances than his own, yet he lived mostly with companions in his own circle, who were no better as money-earners than he

and perhaps more prodigal. Not one of them was willing to look after his welfare and to care for his health, but ready at all times for a Bohemian revel. Had some of his wealthier friends, who knew and appreciated his genius, have given to his comfort a part of the thought and effort they expended in trying to make a Schuhert cult, his health might have remained unbroken for a longer period.

The summer he spent at Count Esterhazy's country home was, in some ways, one of the hright spots in his sorrowful life. It gave rise to a romantic story which the iconoclast has not spared. And yet even here, among people in the highest social circles, a femily which had given a Maccenas to music, he was not understood or appreciated. He says in a letter: "No one here cares for true art, unless it be now and then the Countess; so I am left alone with my heloved, and have to hide her in my room, or my piano, or my own breast. If this often makes me sad, on the other hand it often elevates me all the more." This last sentence is the key to Schubert's whole

life. He suffered hy lack of the commonest necessities of life, his life was irregular through the absence of a fixed income, he was shy and retiring before strangers, he never knew the love of woman, he had no home of his own; in fact, nearly all the conditions which we associate with a happy and contented life were lacking to him. Yet his spirit never flagged, his industry never lessened, his temper never soured, his high ideal was never lowered, and that the aspirations of his inmost soul never lost in purity is shown hy a constant stream of melody that has never been equaled by another composer. What a tribute to the conserving power of music that, despite sorrow that would have hroken heart and spirit in many a man, Schubert should have maintained so high a plane.

That he suffered keenly from the many disappointments, from lack of appreciation, from ill health due to privation, from inability to secure a regular living by the sale of his compositions, we can know from his own words.

"Think of a man whose health can never be restored. . . . Think of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm is fast vanishing; ask yourself if such a man is not truly unhappy.

"'My peace is gone, my heart is sore; Gone forever and evermore.

"This is my daily cry; for every night I go to sleep hoping never again to wake, and every morning only brings back the torment of the day before."

In his journal are these touching entries: "Grief sharpens the understanding and strengthens the soul. Joy, on the other hand, seldom troubles itself about the one and makes the other effeminate or frivolous." "My musical works are the product of my genius and my misery, and what the public must relish is that which has given me the greatest distress."

We have been told that Beethoven had a sorrowful life, and that his last days were unhappy in the extreme; hut his life and end were almost happy compared with Schubert's. Much has been written of the trials which beset Mozart and hroke down his delicate constitution, hut Mozart's circumstances were almost affluence toward Schubert's, and his life was sweetened by the companionship of a wife whom he loved and who loved him.

In all the range of the history of music there is no life so sad and so sorrowful as Schubert's, yet neither is there another genius which so nearly emhodied the purest and best in music. No other composer can so sway both the musician and the laity.

To study is not merely to learn. That may be the objective element; the subjective is the mental effort involved, the endeavor, the personal activity, which is a part of mental discipline. The student who does not feel that he is growing while he studies has not put his energy into his work. He is not getting full ralue for his time.

THE true artist is always modest.

SCHUBERT AND THE GERMAN LIED. By LOUIS C. ELSON. Ecceeeeeee

WHILE one may readily concede the chief rank works have given rise to every form of musical examong instrumental forms to the symphony, and the pression: a simple little poem by Goethe, eadership among vocal compositions to opera and to pratorio, there is still room, in the domain of art, for less amhitious forms that shall appeal to us when not in mood for the greater epics; it was of a demand for such a form in vocal music that the "lied" was born, and it was Franz Schuhert who hrought it forth, in full power, as Minerva sprang from the hrain of

Exactly as the great painter, Meissonier, was able to give a complete work of art upon a canvas a foot square, so Schubert was able to present a complete and powerful musical thought within the limits of one

There was great need of such a vocal form at the beginning of the nineteenth century; the only short ocal form that had any permanent existence in the eighteenth century was the folk-song, and this never presented a developed accompaniment or sought for any dramatic power. It was in the combined development of melody and accompaniment that the lied was to come into existence. One other factor was most ecessary,-a strong and terse expression of poetry. This was conspicuous by its absence in Germany, during the last century. One could turn to the works of Schiller, for example, for a good subject for a cantata, and long dramatic poems, suited for hallad treatment, were plentiful enough; hut it was only after Goethe had written the short lyrics in "Faust" that poets began to turn their attention to giving a

graphic suggestion in two or three verses. One can scarcely exaggerate the dullness that reigned in the 'poems for music" at this time. Any ingle was deemed sufficient for musical treatment at this epoch, and such dainty short poems as England had produced even in the Elizabethan epoch were totally unknown to the Teutonic muse. Had Ben Johnson, Massinger, Marlowe, Beaumont, Fletcher, or, ahove all, Shakespeare, existed in Germany, the lied would have appeared two centuries earlier than it did. Following upon the heels of Goethe came Heine, the heat writer of words for musical setting that ever

existed. Heine was able to voice every possible emotion, every conceivable contrast, in the space of two or three verses. His verses have been more frequently set to music than those of any other poet, Shakespeare himself not excepted; his "Thou Art Like a Flower" exists in more than two hundred different settings, being the most copiously composed poem in existence. But it needed an equally terse and spontaneously poetic nature in music to hring Goethe and Heine to their full fruition. When Schubert came into conjunction with these two, the result was bound to be a new and more condensed form of musical

The ideal poem for musical treatment is one that does not describe each detail of its subject, hat gives merely an outline sketch, which the musical treatment is to amplify and fill in. Goethe's "Erl King," for example, in its opening verse, only suggests "Who gallops so late through the night-wind wild?

It is a father with his child." and the composer has the opportunity of adding the moan of the wind, the gusts of the storm, the elatterng hoofs of the steed,—as Schubert (at the early age of eighteen years) succeeded in doing gloriously.

It is not the vocal composer alone who is inspired hy the words of the poet; choruses, operas, symphonies, concert-overtures, etc., may follow in the train of a great poem or drams, and Shakespeare's

Deepest stillness on the waters. Without motion rests the sea, And the sailor sees around him, Only flat monotony.

"Not a hreath of air is stirring, Solemn silence, as the grave; Far as eye can scan the distance, Moveth not a single wave."

for example, gave rise to a chorus hy Beethoven, an overture introduction hy Mendelssohn, and a solo hy Schuhert.

At the first, Schubert scarcely knew where to turn for good subjects for his prolific pen, and he fell into the error of choosing some of the long poems by Schiller. He set "The Diver" to music in a solo-song of nearly thirty pages in length. Later on he made a better choice of a Schiller subject, and gave to the "Gruppe aus dem Tartarus" its best setting.

It was the Italian Salieri who led him away from such impracticable subjects, although Salieri wished to replace Schiller with some of the jingly Italian poets. Following his master's lead, Schubert for a time took up the light Italian topics, but there was nothing in these to inspire him, and the true "lied" could not arise from this conjunction.

The ballad, a story in song, came to its best estate through Goethe's "Erl King," and one feels a thrill of indignation when one finds the poet utterly ignoring the composer whom he might have helped so much; Goethe gave not the slightest recognition to Schubert's enhancement of his dramatic poem.

Nevertheless, not Schubert alone, but all the vocal composers of the world, were attracted by the concise form of poetry which Goethe and Heine now began to give to the world. A striking instance of the appreciation which the lyric forms of poetry met from the composers may be given in a table which was prepared by a German newspaper, the Reichenberger Zeitung, over fifteen years ago.

The poems of Goethe have been set as follows: "Der du von dem Himmel hist," 50 times; "Ueber allen Gipfeln ist Ruh'," 56 times; "Kennst du das Land." 65

Of Heine's poems the chief settings have been: "Ein Fichtenbaum steht einsam," 74 times; "Ich hab' im Traum geweinet," 81 times; "Leise zieht durch mein Gemueth," 85 times; and "Du Bist wie eine Blume" had even then attained 167 settings.

Consulting Challier's voluminous catalogue, we find the subjects of Schiller scarcely set at all as songs.

If we do not find Schubert setting the Heine subject quoted shove, it is only because they were not written until the composer was dead. The co-operation of Schubert and Heine would have produced the culmination of the German "lied," as is proved by the few musical settings of the poet which we find in Schnbert's works, "The Fishermaiden," "Am Meer," or "Die Stadt," for examples. Heine was making his entrance as Schubert was making his exit from the

It is not the purpose of this article to speak of the life of Schubert, as that topic is to be presented in other papers prepared for this number of THE ETUDE, but one or two points directly connected with the present topic may be permitted. Schubert was always directly inspired by the poem he was setting; he

evolved the music directly from the thought of the just as Beethoven generally thought orehestrally, and poet. In no composer do we come so near to the Schumann could not rid himself of the idea of the Divine fount of inspiration as in the works of this composer. Beethoven would refine and revise his first thought until it often entirely changed its guise in a magazine article that Schubert's greatness lay in (thoroughly proving that "Genius is only a capacity the instrumental field, in his chamber-music, his symfor taking paiss"), but Schnbert gave over his first phonics, his piano-works, for all of these owe their impressions to the printing press. An inspiration chief charm to contrast of melodies which are discoming in the night would cause him to jump from tinetly vocal. his bed and write a song, which rarely received any his bed and write a song, which there exists any further editing. The most remarkable example of this the string quartet, is reached by logical development setting of Shakespeare's aubade (a morning "wakingsong," as the screnade is a slumber song) from "Cymbeline." The eircumstances of the creation of this deserve to be detailed. Schubert had been taking a morning stroll (a Spazicryang, as the Germans call it) with several friends; they had gone as far as Poetzleindorf and were returning to Vienna via Wachring. In the latter suburb, as they were going by the restaurant "Zum Biersack," Schubert spied his friend Tieze sitting at one of the tables; the proposition that they should all go in and breakfast together met that they shound at go the absolute the state of the stat with mattar acceptance, and a free moments inter energy were gathered in Bohemian concredered around one of the fables. There had a little book before him which home to the paid, the bours, the method,—and then went Schubert's works are most generous, and speak will be the state of the stat seized. He was soon absorbed, in spite of the clatter around him; suddenly he burst forth: "Oh, if I only had music paper here! I've got just the tune for this thing!" The book was Shakespeare's lyrica done into German; and "this thing" was "Hark, Hark, the

Without a word, Doppler began drawing a staff on the back of the bill of fare and in a little while presented it, with his pencil, to the composer. Amidst all the tumult of a Wirthshous, and written on the back of the bill of fare, a little masterpiece was born.

Small wonder that, with such fecundity of production, Schubert finally succeeded in overstocking his market; the publishers found him constantly at their doors with new compositions generally songs; they began to tire of them, and for some of his later productions the componer received only 20 cents apiece!

The "lied" was Schubert's most natural expression;

piano, so Schubert's inspirations were chiefly vocal. We may take issue with Dvorak, who recently stated

of figures and themes; such development is generally due to contrapnntal knowledge on the part of the composer. Just this knowledge was absent from the neglected Schubert, who had received the faultiest him to the rank of a second-rate composer. Commusical education. When he composed his last great work, the glorious symphony in C-major, he began to change his methods and commenced to revise and improve his first thoughts. He found himself lacking in lactory critical monographs on Schuser in con-tracting in lactory critical monographs on Schuser in con-mirable work, "Famous Composers and their Works." vocal forms) determined to take lessons from Sechter,

It is well for everyone to place before himself some model to imitate, some high ideal which he may strive to attain, in order to have something by which his actions and his progress may be guided. But is it not possible that this, in a great many

cases, is overdone? How many there are who start out with the noble purpose of imitating the life of some superior, and in their zeal and earnest pursuit of their purpose not only try to imitate his life, but even adopt his personal traits and characteristics, thus bartering away their own individuality! We need not feel ashamed to imitate models and strive for ideals, but we should be eareful not to carry it to extremes by actually trying to be somebody else.

THEY who waif to do great things never do any-

Schubertiana

BY FRANK H. MARLING.

THE literature of Schubert's life and works is not nearly so voluminous as that of most of the other great composers. It has been remarked that there is a remarkable scarcity of incident in his life, that he traveled little and mixed little with his great cotemporaries. Though this was the case, it is contended, on the other hand, that, as the art of music was all in all to him, his life was that of the true artist, and that the absence of external affairs in his career makes the musician stand more clearly be-The most complete life of the composer is that by

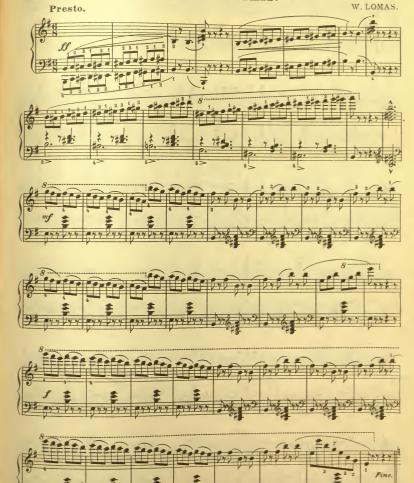
Kreissle von Hellborn, published originally in Ger many in 1865, of which an English translation by A. D. Coleridge was issued in two volumes in 1869. Sir George Grove speaks of it "as a thoroughly honest and affectionate book, but disfigured by a very diffese style and a mass of unimportant detail." Besides being of great value as a trustworthy record of the facts of Schubert's life, it contains in addition notices of his operas, and lists of his various compositions. An abridgment of the work in one volume by Edward Wilberforce was published in 1866. Both of these works are now out of print. In the well-known series "The Great Musicians," edited by F. Hueffer, there is a volume on Schubert, by H. F. Frost. This is probably the most available work for the average reader, as it gives in succinct, consecutive form the sad and brief life-story of the composer, making good use of all the authorities on the subject. The above volumes constitute all about the separate lives of Schubert in the English language, but there are numerous and important references and discussions of his personality and works scattered through other volumes which we shall try to indicate briefly. The most extended and noteworthy of these is the article by Sir George Grove in his great "Dictionary of Music." This is written, like all Sir George Grove's articles, with marked knowledge and literary ability, and is characterized by enthusiastic admiration for its subjectan admiration which some critics think has led the writer to indiscriminate laudation and blinded him to Schubert's defects. As an antidote to this there may be mentioned an article in "My Thoughts on Music and Musicians," by H. H. Stalham, in which direct issue is taken with Sir George Grove's views on paratively few people know that Prof. John Fiske, the historical writer, is also a fine musical scholar, but it is a fact that he has written one of the most satisfactory critical monographs on Schubert in that ad-

Of surpassing interest to Schubert-lovers are the references to him by the composer Robert Schumann, for Schumann's heart and judgment. In a book estitled "The Art Ballad," by A. B. Bach, a well-knows vocal teacher of London, is given an interesting account of Schubert as a song-composer in connection with C. Loewe, the writer of the words of many of his songs. George P. Upton, in his little brochure, "Woman in Music," has an instructive chapter on a fascinating theme, that of Schubert's women friends and their influence upon him.

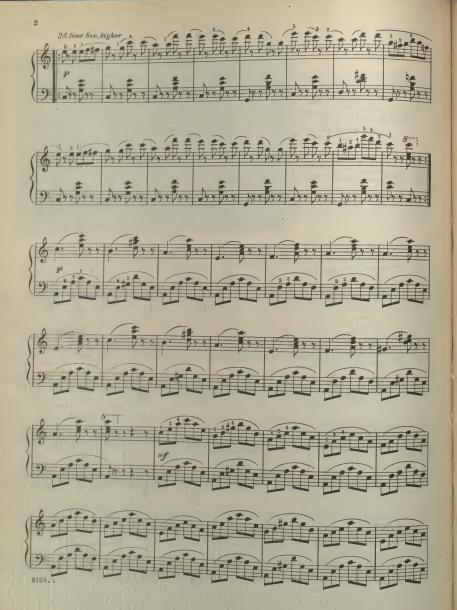
In "Music and Morals," by H. R. Haweis, is to be found a very readable and life-like sketch of Schubert Other works treating of him and the German "lied" with which his name is imperishably associated are Elson's "History of German Song," Pany's "The Art of Music," and Hueffer's "Richard Wagner and the Music of the Future." These references to Schubert in musical literature might be indefinitely extended, but want of space forbids further mention of them here, and also prevents any account of works on Schubert in the German language.

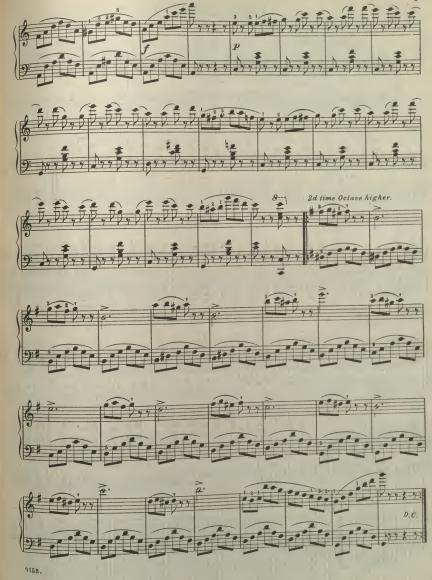
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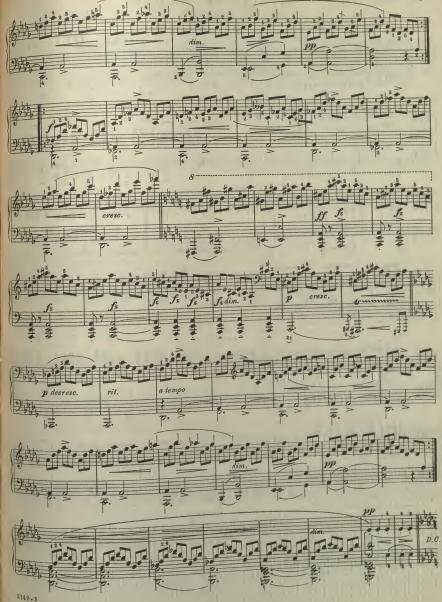
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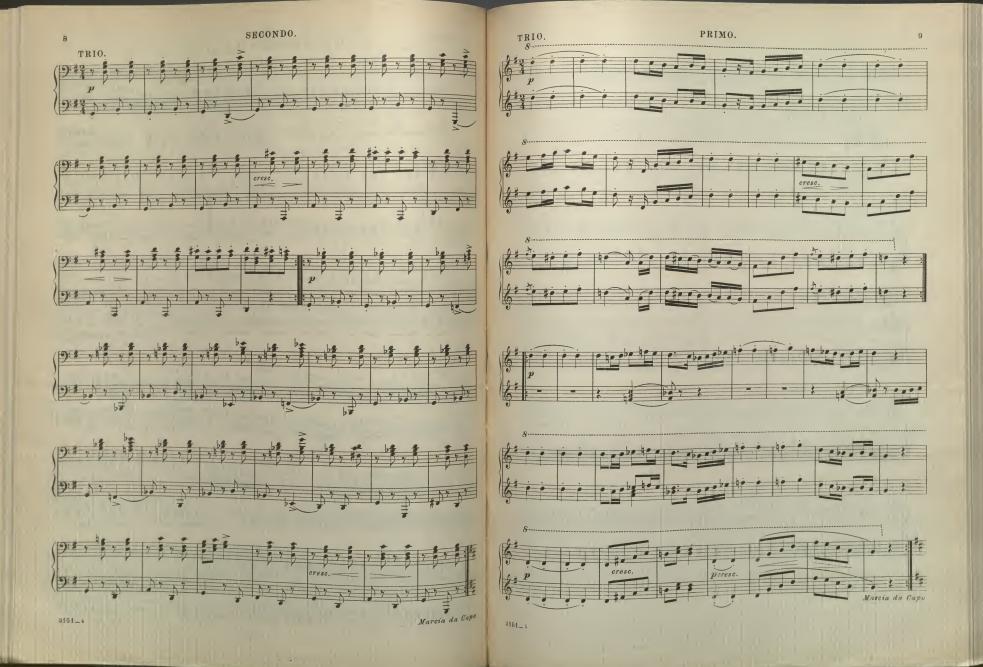
a) Observe the melody formed by the bass in this theme.

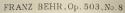


MILITARY MARCH.













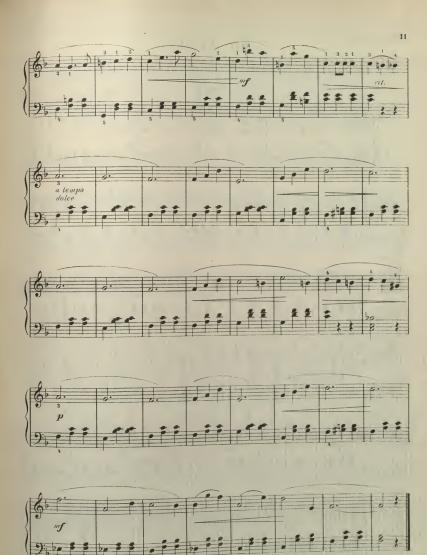






A Do not hold the first bass notes longer than he Always give the rests their full value.

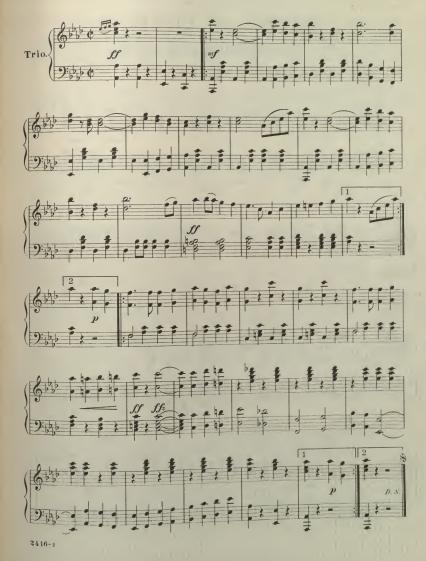
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To Arms! An die Gewehre.





Nº 3154

To Miss Gertrude Westlake.

VISIONS OF LOVE.

LIEBESBILDER.

ROMANCE-CAPRICE.



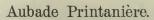






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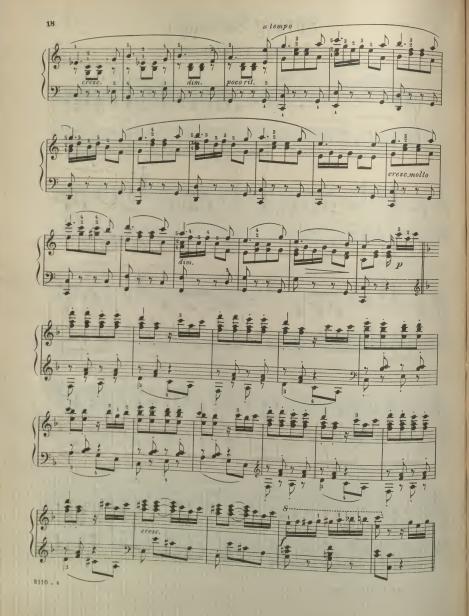


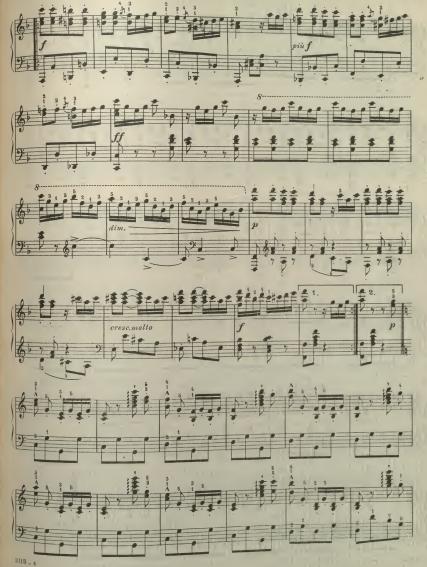






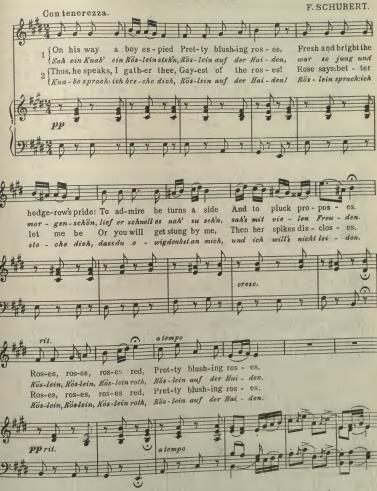






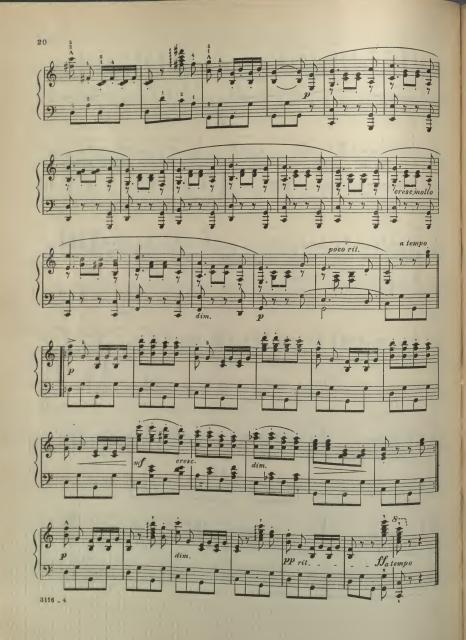
HEDGE ROSES.

HAIDEN-RÖSLEIN.



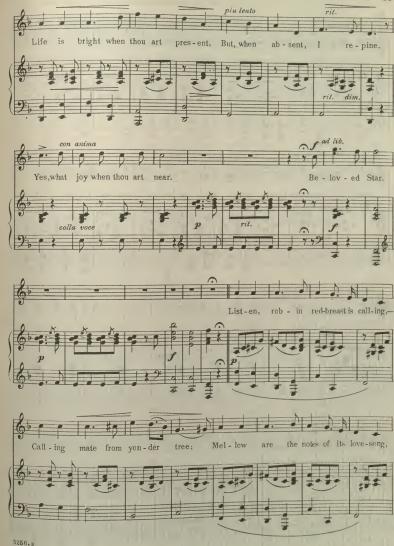
3 Still the rude boy pulls away This fair queen of roses, With a wound he has to pay, But in vain the rose does pray, Him in vain opposes. Roses, roses, roses red, Pretty blushing roses.

3 Und der wilde Knabe brach's Röslein auf der Haiden; Röslein wehrte sich und stach, Half ihr doch kein Weh und Ach, Musst'es eben leiden. Röslein, Röslein, Röslein roth, Röslein auf der Haiden.



BELOVED STAR.







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The man Schubert. By THEODORE STEARNS.

bert one great impression asserts itself with especial the country school at the early age of seventeen significance; through all the many biographies written about this master there runs the same idea differently expressed and in various form, but always arriving at the one end, and this is that Schubert never for an instant forgot his early boyhood training or the influences that surrounded him while yet his character was forming and before he drifted to Vienna and became a man among men, alone, striving and mixing with that stream of life that engulfs many, and from which few escape chastened with experience so that their best parts are preserved for the benefit of the talent that is in them.

Numerous biographies of Schubert have seen the light, and countless anecdotes related and printed; but seldom do we read of his inner life, his home-life, other than it was his daily wont to resort to an inn and enjoy that harmless conviviality for which he was life where it was always the custom to subject a son so famously toasted by his associates.

From first to last Schubert was pre-eminently of a confidential and trusting nature. He was continually getting into scrapes because of his carelessness and good-fellowship. The stories of his composing on the backs of bills-of-fare in taverns and of his escapades with trusty comrades are often related. On the other hand, he has been described as a mooning calf suffering from love-sickness, composing to the moon in a frenzy of unrequited affection and starving on a bed of straw, which is as ridiculous as it is contemptible

Schubert often knew not where his next meal would come from, it is true. He fell in love with one who was above him in station, also, and his life all through was one of constant make-shift; but to suppose that he was the "Man of Sorrow" he is sometimes cried up to be is incorrect in the extreme.

EARLY INFLUENCES

Schubert was born into a whirlwind of domesticity. His father occupied a humble position in one of the Viennese suburbs and his mother was one of the peasantry. Peasant villages are much the same all over Europe, and the life a hundred years ago in that strata of society was much the same as it is to-day. The domicile of the Schubert family was, like that of many others, full of children, who played mightily in the dusty cobble-paved streets and were made to do their mite of village and domestic work. An exception to the general rule consisted in the fact that this family were bound into closer communion by reason that nine children out of the fourteen born to the Schuberts had died. Added to that, aside from the fact that the mother was of a generous, loving nature, the father of Schubert was correspondingly harmonious, all of which, more than anything else, went toward the engendering in the heart of the youthful Franz a whole-souled, companionable nature mixed with a love of harum-scarum jollity, supported by a could bring the composer's works before the public. vein of quaint humor and broadened with a philanthropie love for his fellow-creatures. His advent into described with pathetic intensity. Of course he was other son of the peasantry who is admitted as a free others of his class, from a worldly stand-point, and, as is often the case, genius had to suffer discomfort by the side of stupidity. Schubert never lacked friends, for his gift of sympathetic understanding of the ambitions or sorrows of others was as unbounded as his inherent musical genius. Naturally enough, it the slightest manner by lack of worldly goods. To this must also be considered his high-strung artistic

TO THE student of the bibliography of Franz Schu- the most. We next find him assisting his father in (1814). Here again biographers have written with tears in their eyes. By this I mean that they have dallied on this phase of Schubert's life as one of martyrdom almost. To count the three years speut by Schubert in this capacity as one of the stumblingblocks placed by fickle fortune to retard his musical progress is again incorrect. In the first place, Schubert can scarcely be said to have ever progressed, for, barring the first few years, his efforts consisted wholly in writing what his Creator had put in his heart as took the position as school-master solely and purely event, had it occurred, would have been far more detrimental to his genius. Added to this Schubert. to a term of apprenticeship either in a trade or a profession. This being the case and knowing Schubert's early training as we do, it is much more reasonable to suppose his accepting this term of "servitude" than to imagine him bravely taking up an inevitable as above stated is a more logical supposition.

VIENNA.

For three years Schubert worked steadily and faithfully as his genius allowed, going through a splendid discipline and withal composing as time offered. His was ever a joyous spirit, and when at last he shook off the fetters of self-imposed duty and repaired to Vienna his thoughtless gaiety plunged him into the vortex of Viennese pleasure-life, bearing splendid fruit, however, and sending the great master of the "lied" form back to his mistress Music, eager, ambitious, and graced with a fund of experience.

Although Schubert was of humble hirth, his friends were numerous among the higher classes. It was in 1817 that he had come to Vienna at the earnest solicitation of his friend Heinrich von Schober, who led him into the company of some of the most talented and influential men of his time. For though naturally modest and retiring, Schubert could hold a simple child or a practiced courier alike with the spell of an ancient mariner, and, though uncouth and unprepossessing in appearance, the light of his great gifts and his generous civility shone through the roughest exterior until the charm of his personality triumphed. By far the most important of his friends was the singer Johann Michael Vogl, who influenced Schubert to compose songs, and who, by reason of his position,

In 1818 Schubert entered the home and family of the Count Esterhazy as the piano-teacher of the chilthe "Convict" school, with its daily routine, has been dren of that nobleman, and with them in the summer of that year passed to Zelecz in Hungary, where was Poor, but his lot was no harder than that of any situated the country villa of the Count's family. Shrewd legends here assert that the young and beauti-Pupil in European institutions. There were many was the object of Schubert's affections, the ideal of his dreams, and the inspiration of many of his finest compositions. This is certainly not to be wondered at, for Franz was deeply romantic, and, though his predominant passion was ever music and composition, his heart must have yearned toward this girl, for she was hard for the impatient boy to be hampered in was attractive and enthusiastic. At any rate, Schubert never gave anyone reason to credit him this love Imperament, that caused him at times to be almost at this period he seems to have been sadly taken. tude he was blessed with the faculty of sinking himrepersensitive, and therein he undoubtedly suffered Much has been written about Schubert's behemian self and forgetting his loneliness in his music.

style of living, the most of it in all likelihood correct, at least not improbable.

In his expenses Schubert was improvident, and once among friends his purse was common property. As long as his money lasted he was generous and liberal to a fault, nor did the needy strangers, when they found him with money in pocket, go away emptyhanded. This manner of managing his financial affairs would hardly strike a businessman as sound, and, indeed, it was continually tumbling Schubert into difficulty, and, especially when his resources were few, often subjecting him to real want. Though not of an exactly sunshiny disposition. Schubert was philosophically inclined, and, when he did not find a dinner to suit his stomach, he "found a stomach to suit his dinner." Nothing could exceed his cagerness to join a party of choice spirits in a holiday tramp to some near-lying resort, and, when the funds of the party were at low ebb, he, on several occasions, sold some fast as he could place pen on paper. Besides that, he of his compositions for anything that a hasty sale would bring, and, with the patrimony of the party to escape conscription into the regular army, which thus replenished, journeyed on rejoicing and with a light heart.

Excepting the summer months of the years 1818 and was the son of a poor man, occupying a position in 1824, which he spent in Zelecz in the family of Esterhazy, and a long tramp into eastern Austria with Vogl, Schubert lived entirely in Vienna and its immediate suburbs. As his income was, like Mozart's, irregular in the extreme (he lived almost entirely from the moneys paid him for his compositions), he as a matter of fact and a means to an end rather oftener than not slept with his friends, living a predatory life from one part of the town to the other. burden or being bullied into doing so. As far as that Once only, in 1827, did he arrange a concert of his goes, neither can we imagine Schubert's going into own compositions, and, while it met with instant apthat school-house with a hop, skip, and a jump; but proval, Schubert was never moved to repeat the vent ure. All his attempts to secure a permanent position failed, and, though, no doubt, greatly disappointed, he seemed content to continue living his haphazard hand-to-mouth existence, a routine which he followed up to the date of his death.

RESILTS

It is difficult to realize the amount of work that Schubert accomplished in the thirty-one years of his life. He composed nearly as fast as he could make his pen move over the paper, and he was almost constantly composing from the time he was cleven years old. Beethoven's method of correcting and recorrecting his manuscripts was utterly unknown to Schubert, who seldom, if ever, made a correction. Unlike Haydn, who, in the way of material, music paper, pens, etc., was as fussy as an old maid, Schubert seized upon anything and everything that came in his way in the shape of paper or pencil, and the noisesome clatter of a public house did not interrupt his inspiration in the least. The number of the compositions finlahed by him is simply appalling. Outside of his songs (over six hundred) instrumental pieces, chamber-music, symphonies and overtures, masses and operas poured from the fountain of his genius in an almost unbroken stream.

One of his songs copied by a stranger was once laid hefore him. "Hello," he cried, "whose song is that?" It is a wonder that any of his compositions found their way into print, for he seldom cast a second glance at them after finishing them, leaving them on the floor, bundled into closets, and everywhere under foot. His opera, "The Devil's Pleasure Palace," was swept up by a careless housemaid and burned as so much rubhish, and doubtless many of his other manuscripts met with the same fate.

Even as his works are essentially lyric, just so was Schubert characterized by an almost child-like simplicity, which, far from being in any way puerile, was beautifully poetic. Every impression he instantly and intuitively associated with music in some form, and usually this found itself as immediately recorded on paper. For a man of this character it seems a pity that he should have been doomed to live alone, to be buffeted about the world with the sole comfort of by direct speech, although from the tone of his letters stray companions, and yet with all his horror of soli-

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Schubert's Orchestral Compositions.

By RICHARD ALDRICM.

pathetic complaint of what he then thought to be his he began a symphony in honor of the Association, as destiny, to "pile up silent scores"-of devoting his an embodiment of his gratitude. He finished only genius to the writing of great works that, so far as the first allegro and the following andante, and behe could see, had not the remotest chance of per- gan a scherzo of which he wrote nine hars, and then, formance. Such considerations never weighed heavily on Schubert's mind. His impulse to compose was so powerful, the stream of melody he poured forth so sistible, that the mere act of writing down his ideas seemed almost to satisfy him. True, he complained sometimes, but he never ceased his industry or changed his methods, and he put away the scores of symphony after symphony that he was destined never to hear, and followed out his rule of life as he once explained it to Ferdinand Hiller: "When one piece is done, I begin another."

Schubert's familiarity with the orchestra began in a practical way in his twelfth year. He was sent then to the public school known as the "Convict," in Vienna, where music held a prominent place, and where there was an orchestra of the school-boys. Franz had been taught the violin by his father, and soon showed himself to be the best player in it. Sometimes he conducted, when the regular leader was absent. All this doubtless helped to give him a certain skill when he undertook to compose for the orchestra; but it can scarcely account for some of the saquisite and original effects of which his scores are full. One can always perceive his complete sensing of the effect and function of each instrument in his orehestra, whether in mass or in solo passages. But where did he learn the wonderful new beauty, for instance, of the unaccompanied horns at the beginning of the C-major symphony; or of the wood wind all through his symphonic works-the constantly recurring triplet chords in the first allegro of the C-major, the exquisite passages of dialogue of which he is so fond, the ravishing hits of solo for the oboe and the clarinet in the andantes of both symphonies? These effects are original with him. He may have learned the technic of the instruments from his school-boy orchestra, but not these things; nor did he evolve them from experiment and self-criticism; for his greatest works he never heard performed. They came hy the grace of God, and we call it genlus.

Schubert first tried his hand seriously at orchestral writing when he was fifteen years old; in the year 1812 he wrots an overture, and in the next year some dances, and finally his first symphony in D. It is interesting to examine and compare his work in these early years. For instance, in 1815, in his eighteenth year, he wrote some of the greatest songs that have ever enriched the world's possessions in art, while the symphonies of this period, though they contain traits of his unmistakable originality, are of obvious immaturity, both in conception and in execution, and have never gained a place as truly representative of his genius. Not till he conceived the "Unfinished Symphony" in B-minor, and the great ons in C. written, respectively, in 1822 and 1828, did he "find himself" in this branch of his art; but when he did it brought conviction to him of his own powers in that direction. "I want to hear no more about songs," he observed to a friend on the completion of the C-major symphony, "I am going to devote myself now to opera and the symphony." But, alsa, it was too late! The night was coming, when no man can work, and in eight months Le was dead.

These two symphonies have had interesting vicinsitudes. In the year 1822 Schubert received one of the few poor worldly honors that sver came to him in the

WAGNER, in one of his letters to Liszt, makes a Musical Association of Graz. In October of that year for some reason not known, stopped, leaving one of the most beantiful torsos in existence. His friend Anselm Hüttenbrenner, a musician of Graz, got possession of the manuscript, and for forty years kept it under lock and key. Hüttenhrenner was himself a composer, or thought he was; fortunately, as the sequel will show. Schnbert writes to him in one of his letters: "You are a great man in Graz." Herheck, conductor of the Gesellschaft der Musikfreunde of Vienna, in 1865, knowing of Hüttenbrenner's precious ession, decided that the Gesellschaft was sorely in need of a composition by the "great man in Graz" to round ont its programs. Clever Herbeck! He made a pilgrimage to Graz to seenre it-and, lo! he returned with Schnbert's "Unfinished Symphony" to boot! Both were disclosed to the world at the same concert in 1865. Hüttenbrenner's piece has never been heard since; but it will always be mentioned with respect as the bait that enticed Schnbert's lovely work from dusty obscurity. Two years later it was published, and to-day it seems as if its fresh beauty would never fade.

When Schubert had finished his last and greatest symphony in March, 1823, he offered it to the Musikverein of Vienna, which accepted it and put it in rehearsal, hut the leading orchestral organization of the capital seems to have found it too difficult, too long, and too unintelligible-much as the great London Philharmonic did years afterward, when Mendelssohn tried to bring it out there—and it was put aside. At Schnbert's suggestion, his lesser symphony in the same key (his sixth) was taken instead, a sorry substitute, as it seems to-day. He did not have even the satisfaction of hearing the little symphony played by the

Musikverein, for he died before the concert took place. The great score then fell to the keeping of Ferdinand Schubert, with a big file of other works of his hrother's composition; and there it lay for ten years. In 1838 Robert Schumann, a life-long enthusiast for Schubert's music, visited Vienna on a business venture. The venture was a failure; hut his visit a momentons success in another way. Led by the rumors of the treasures in Ferdinand's keeping, he went to seek them, and there he saw what stirred his musician's nature to its depths. "There are several operas, four great masses, four or five symphonies, and much more besides," he wrote in an excited letter to the firm of Breitkopf and Härtel, discussing the matter of publishing them. His practical eye told him of the value of the symphony; he took a copy of it back to Leipzig, and there, in 1839, it was first given to the world at the Gewandhaus concerts under Mendelssohn's direction. It created a profound imbrilliant and sympathetic critical essay on it in his Neue Zeitschrift für Musik. The impression has neuer been weakened, and for two generations the symphony has been heloved and admired, notwithstanding its length-still "heavenly," as Schumann called it.

Strange that after so romantic and richly rewarded an adventure there should have been for many years no further seekers in Ferdinand Schubert's files of his hrother's manuscripts; or that Schumann himself did not return to the quest. The good fortune of further discovery remained for two English admirers of Schn bert's genius. In 1867 George Grove and Arthur Sullivan made an expedition to Vienna, bent on getting to the hottom of the Schuhert manuscripts. Sullivan was then a young musician heginning to attract at tention in England hy his clever orchestral compositions; Grove was already a distinguished amateur and secretary of the Crystal Palace Company. It was on behalf of their Saturday popular concerts that the journey was made. They were received by Dr. Eduard Schneider, harrister, the son-in-law of Schubert's sister Theresia, who had inherited the unconsidered treasures once kept hy Ferdinand Schubert. From s back closet in his office he pulled out many manuscripts of Schubert's earlier symphonies which were spread before the delighted Englishmen, and for copying which he gave them ample facilities. Still they were not satisfied. Where was the "Rosamunde" music the overture, the entr' actes, the hallets? Dr. Schneider did not know; but he let the two rummage for themselves in his closet. Who is there that does not envy their sensations, when, from a dusty pile, they pulled forth the precious scores they sought, all in Schubert's own handwriting? Never again, in all probability, will quite the same emotion be roused by a similar chain of events. The world has learned to take a little better care of its geniuses and their works. The "Rosamunde" music and the earlier symphonies were brought out in England and elsewhere as a result of this delightful journey of exploration, as the C-major symphony was by Schnmann twentyeight years before. If they have not made so great s mark in the world, they have disclosed much besuty that was before unknown and have given much pleas ure to countless admirers of Schubert.

The adventures of Schubert's pile of manuscripts are over. They came mostly into the hands of Niko laus Dumha, a noted collector and amateur of Vienna, and since his death last month, they have passed by his bequest to the Municipal Museum of the City of

On Schubert in Relation to Harmony Melody, and Rhythm.

By J. S. VAN CLEVE.

THE work of every creative musician must be looked at upon four sides, viz.: melody, harmony, form, and instrumentation. We must ask, first, could this man make a tune? Second, could be invent interesting chords and chord-successions? Third, could be construct complex timal ideas in the beautiful symmetries which we entitle rhythm, or form? And, last, if he essayed the orchestra, could he fit his ideas happily into the instruments?

As to these four questions, every composer must run the gauntlet of investigation; hut, as to the last, he is not amenable to inquisition except as an orchestral writer. No composer was ever equally able in all four of these respects, and some of the greatest were notably unequal.

The purpose of the present paper is to survey the work of Schnbert under the first three of the qualities which head the column, for, while his use of the orehestra was elever and original, it is not to that so much as to certain other traits that he owes the exalted and imperishable splendor of his name. In the vague popular mind Schnbert stands out prominently desh-be was elected an honorary member of the pression, which was much strengthened by Schumann's twenty persons were selected from various classes of

music-students and music-lovers, exclusive of the he begins in C-minor, then passes as follows into Esmall percentage of widely and deeply read musicians, nearly all, if not quite all, would tell you that the one thing for which Schuhert was pre-eminent was his melody, yet this is open to grave doubt. As to his melody, it is only possible to write panegyric, for his melodies are as countless, as fresh, as fragrant with the spirit of poesy as the gardens of June, and it is safe to say that, in the entire empire of music, there never was more than one man who could rival him, and even that man, the wonderful Mozart, could not surpass him. Indeed, if we think merely of the naïve, sincere, irresistible loveliness of his themes, we must seknowledge that, if one quality pervades all these Schubert melodies more salient than another, it is their absolute charm,-they captivate one as hy an electric thrill, like the tenderness, the hrightness, the adroitness of a child. For, more than any other man, Schubert put himself into his melody, as one puts one's own personal warm breath into one's soliloquy, as he was for ever, in his lonely obscuring poverty and in the cloister of his shyness, soliloquizing and consoling himself with the divine opium of poesy. In his songs we find him most distinctly, but not less truly in those instrumental works which are less comprehended merely because the language is more difficult and ab-

To say Schubert was quite as original in the inventing of striking harmonization as in the more familiar and obvious beauties of tune-making might seem to the uninformed an extravagance, but few persons who have examined his music closely, if possessing the equisite theoretical knowledge for analysis, will dispute the assertion that he was a wonder in the world of harmony, as well as in the world of melody. As we now listen to his music, or even if we dissect it, we are apt to overlook the richness and holdness of his parmonization, for the reason that the practices of Wagner have made the ear of the world intimate with progressions that would have made our grand-Almost any page of Schubert will be found to teem

with interesting resolutions of chords, in the discovery of which the musician will feel as keen a delight as the botanist feels when he hits upon some rare and beautiful orchid. Such devices as treating the domimant seventh like a chord of the augmented sixth, and vice versa, and the augmented sixth like a dominant seventh, in their resolutions are of common occurrence, as also the fruitful metamorphosis of triads by causing the tones to interchange as mutual tones, and that change of the diminished seventh into the dominant seventh whereby Beethoven makes so wonderful a modulation from A-flat to C in the andante of the fifth symphony. These are a few of the chordmections of startling and emotional character which are to be found plentifully scattered np and down his pages.

It may as well be admitted that there are not wanting cases in which he modulated to excess, and changed the tonality or key without sufficient esthetic grounds for so doing; but for the most part whether the modulation seems introduced to conceal his deficiency of counterpoint, and elaborative skill, and as an exhaustless and easy means of going on with the exposition of the matter in hand, it is certain that one and all of these modulations taken as single details are beautiful and strikingly appropriate, even when a just regard for that higher imagination which deals with large complex wholes would have rejected them, as we know that Beethoven often cut out ideas of

great value for the general effect. This excess and malappropos quality is not at all the rule with Schnbert, however, as witness the pasage given to the sick boy in the "Erl King." Here the cry of the child at first is hnt slightly alarmed, and in in the relative major key, B-flat; next it comes one major second higher, but in the foreign key of Cmajor; then at the climax of the terror np in another foreign key, E-flat. Over against this unimpeachable use of bold and frequent modulation in the "Erl King" we may set the program of shifts in another song, viz.: "Liedesende," dated September, 1816;

flat major, C-flat major, D major, C major, A-flat major, F minor, A minor, D-flat major, F major, B major, and lastly E minor.

Schubert, like all composers, had certain pet chords, which seemed to rush into his mind when a tone was set to other voices, and one of the chords which becomes an ear-mark of his style is the use of a leading tone-seventh based, not npon the seventh degree of the major scale, where it would be normal and ohvious, hut upon the supertonic, where it is a horrowing from a very remote foreign key, that of the major, three

As for extreme feats of dexterity in getting into new realms, we find a capital instance in Schubert's "Divertisement Hongroise," where he passes from F minor into F-sharp minor. This reminds us of the sudden leap made hy Beethoven from E-flat major into E major toward the close of the rondo in his sonata in E-flat, opus 7, and the setting of the slow movement of his B-minor violin-concerto in B-flat major hy Saint-Saëns. It is not easy to suggest a study which would be more profitable to a solid and earnest musicism than to quarry for hrilliant specimens of harmony in the various works of Franz Schubert.

However, in the third cardinal requisite of good nusic named at the beginning of this article, viz. rhythm, Schubert was nearly, perhaps quite, as interesting as in the two already discussed. In this matter of rhythm he does not compare with Wagner. Brahms, Beethoven, or Bach, possibly not with Händel or with Liszt, but he presents to our admiration and delight many beauties especially in detail. Here he is emphatically a lyric poet, and gives short "swallowflights of song," and in all larger forms he becomes lamentably weak. The longer the form, the feebler his work. He can often carry on the elaboration of his music to a movement entire, with no signs of that wandering diffuseness which is his one crying fault. hnt in some of his larger chamber-works, and in his symphonies, even the heavenly number 10, there is redundance and inindicious repetition.

But in the matter of inventing short and suggestive phrases or typical motives, he is felicitous in the highest degree. Can any rhythm surpass that of the "Erl King"? Here the relentless triplet octaves, describing the horse, in the accompaniment are the perfection of tone-painting, of tone-symbolism.

When the players at the London Philharmonic laughed at those myriads of fairy triplets in the finale of the C-major symphony, and declared them unplayahle, they illustrated their own beefy stolidity and thick-headedness; when Mendelssohn said that the quartet in D minor was bad music he only showed how far the natural hias of his own conspicuo talent for musical formalism could put blinkers at the sides of the eyes of a clever man.

Better was the dictum of Liszt, viz.: "Schubert was the most poetic musician that ever lived"; and still better was the saying of the German poet Mayrhofer, whose verses were often set by Schnbert: "I never realized what was in my poems till Schubert set them to music." Had Goethe said of the "Erl King," "When this Schnbert enveloped my poem in his tones he doubled its value," he would not have spoken more than the truth.

A FEW APHORISMS ON SCHUBERT BY ROBERT SCHUMANN.

Ir fertility be a distinguishing mark of genius, then Franz Schubert is a genius of the highest order.

He would have gradually set the whole German literature to music. Whatever he felt flowed forth in music.

Few authors have left the stamps of their minds so clearly impressed on their works as he has done.

He gives what youth desires an overflowing heart, daring thoughts, and speedy deeds; he tells of what youth loves best-of knights and maidens, romantic stories and adventures; he mingles wit and humor with these, but not to so great a degree that the softer ground-tone is disturbed.

Franz Schubert and His Pianoforte Compositions.

By ALFRED VEIT.

VIENNA occupies a unique position in the history of music. No other city seems to have been the rally ing-point for so many illustrious composers as the Austrian capital. She may justly claim Haydn, Mozart, Beethoven, Gluck, Schubert, Bruckner, Brahms, and Johann Strauss as her special favorites. Schubert. and Johann Strauss were born there, while all of them were closely identified with the musical life of the

Customs and manners in Schubert's time highly favored the cultivation and maintenance of a musical atmosphere. The easy-going habits of the Viennese permitted familiar intercourse between artists and citizens. Illustrative of this fact, we find that certain chapters of the life of Schubert read like episodes from Murger's "Life in Bohemia." Philistia, as contrasted with Bohemia, was certainly not for Schubert and his friends. They formed a circle of congenial spirits known as the Schubertiaden-a companion club to Schumann's Davidshandler-and indulged in all sorts of merry larks. Their life, for the most part, was passed in the open air, in the volksgarten, Prater (pnblic parks), in the coffee-house, their language being the regular Viennese dialect .- the language of the people. Although in many of his compositions Schnhert scales dramatic heights little known before his and Beethoven's time, the general character of his music is lyrical and imhued with a certain essence for which the German word gemüthlich has no equivalent in any other language. Indeed, Schubert, together with Weber, may appropriately be styled German composers to the backbone. The love of out-door nature, as depicted in hundreds of Schnbert's songs and in the operas of Weber, are typically German. German in character are likewise the dances written by Schubert. Comparing them with those written hy Chopin, it is not difficult to see at a glance that, while the dances of Chopin were apparently intended for Warsaw or Paris, the dance-rhythms of Schubert are essentially Viennese and Austrian in character. Schubert's music is saturated with this atmosphere. It was in Vienna he met with the appreciation every artist so earnestly desires-here within the circles of his friends. It was in his beloved Vienna likewise that he was completely at his ease and felt himself thoroughly happy.

Like the Phrygian king of old, whose touch changed everything into gold, Schubert's genius produces ravishing melody wherever it alights. Even in his pianoforte compositions, in which department of music he does not stand as unrivaled as in that of song, he has produced some imperishable works. Thus, the "Fantasy" in C may justly be considered one of the landmarks of pianoforte literature. Note the dramatic opening movement-its whirlwind passion. Note the terrible storzandos toward the close, as terrible as the "No! No!" shrieked by the chorus of demons in Gluck's "Orpheo," And, finally, notice the beautiful transition that leads into the adagio, like a turbulent stream spending its force, gradually rippling into the placid waters of a peaceful bay. In the adagio we recognize the melody of the "Wanderer" similar to one of the movements of the A-major onintet, opus 114, where the theme taken from the song, "The Trout," is heard. (Schubert is fond of quoting himself. Thus, the same theme occurs in the second entr'acte of "Rosamunde," in the andante of the Aminor quartet, opus 29, and the "Impromptu," B-flat,

The adagio begins quietly. Liszt very ingeniously reates, as it were, a melody from an otherwise conventional bass accompaniment, to which the upper part supplies some graceful arabesques. The movement grows more dramatic as it proceeds. Again we Alfonso and Estrella (4 and 5), together with a brill-

iant Toreador (No. 6), precede a couple (Knight and

Lady), while Harlequin and the portly form of Sir

John Falstaff (9) are seen conversing not far away.

Countess Caroline's delicate silhouetts appears next.

Do you not hear the composer himself pressing his

suit in the second selection of this delicious bit?

Their dislogue is interrupted by a coquettish Pierrette

(No. 11) who pirouettes away and almost falls into

the arms of Massetto, the clumsy peasant boy. Lepo

rello (13) is now seen, flirting with the latter's

affigured bride Zerling (14) The series of nictures

is brought to a close-15 and 16-by the appearance

of Donna Elvira, recouciled to that gallant scape-

These charming dances, together with the "Ländler"

and "Ecossaires," were improvised on the spur of

the moment, according to some authorities. Accord-

ing to others, they were written as pot-boilers for the

publishers. They became very popular. Liszt was

Invited to play at the Tuileries one evening. After

he had given a recital he rose to leave the piano, when

the emperor approached him and gracionaly requested

played a few evenings previously at the salons of

quest of Napoleon, I took my seat at the piano again

and played the "Soirees de Vienne," those graceful,

had arranged for the piano. They were enthusiastic-

thus," Liszt coucluded, "I can flatter myself having

introduced Austrian genius and, especially, the most

Although Schubert was not a pianio-virtuoso in the

modern sense of the term, he delighted in manipulat-

ing the keyboard. He found especial enjoyment in

playing dnets with his friends. His numerous com-

positions in duet form corroborate this statement.

In point of fact, among all the great composers, Schu-

bert alone cultivated this style of composition to any

appreciable extent. (Chopin wrote only one piece for

two performers at different pianos, the "Rondo" in C.)

we find the delightful "Rondo" in A, opus 107; the

marches, opi 27, 40, 51, 55, 66; "Divertissement"

in form of a march, opns 75; four polonaises; "Grand

Duo," opus 140; the characteristic "Divertissement a

opus 103, which, in the writer's opinion, ranks next

to the "Fantasy" in C. It has been arranged for

orchestra by Rndorff (and, if we mistake not, by

Moffl), and was dedicated to Countess Caroline Ester-

hazy, for whom our composer is supposed to have had

a romantic attachment. All the tenderness and pas-

sion which the composer is supposed to have felt for

his aristocratic pupil is revealed in the outlines of this.

nohle composition. The "Divertissement Hongroise"

has been arranged for solo performance by Liszt, who

was particularly fond of performing the march move-

ment, which he had turned into a hrilliant concert-

The enormous fertility exhibited by Schubert can

be explained only by means of the saying, attributed

to Charles Baudelaire—"Inspiration is daily work."

And yet how sad to think that this splendid genius-

1 To avoid misunderstanding, the writer wishes to

piece of great difficulty.

la Hongroise," and the beautiful F-minor "Fantasie,"

Among Schubert's four-handed pieces for the piano

Princess Metternich. To quote Liszt: "At the re-

grace Don Giovanni.1

voice of the wandersr is heard like the voice of one In distress. The buoyant spirlt of the following movement, called somewhat irrelevantly presto, with its graceful episodes together with the magnificent finale, complete a masterpiece worthy of being placed next to those of Beethoven and Schuman

Of the ten sonatas written by Schubert, the one in A-minor, played by von Bülow on his last American tour, is the best known. Rublistein speaks most enthusiastically of the last movements of the sonatas in D and G. It is to be regretted that pianists neglect these works. To be sure, some of them contain passages of lnordinate length, a fact particularly emphasized by Schumann. This difficulty could be over playing the whole work, as done with the B-minor minnet from the "Fantasie-sonata," opus 78. This, however, is the only instance known of a fragment of a Schubert sonata becoming a popular concert number. Very many of the scherzos would serve admirably for this purpose. Another fragment conforming to the

same idea would be the adagio mentioned before. In his smaller works Schubert successfully rivals the miniature forms of Chopin and Schumann, as represented by the former's preludes and the latter's "Funtasie-stilicke." A German critic-Paul Marsonconsiders the impromptus by Schubert the most beauti. ful songs without words ever written. Although this resolves itself into a posthumous fling at the glorious the grest artist to play certain compositions he had composer of "Elijah." the statement is not entirely without justification; undoubtedly some of the impromptus are gems. Thus the first one in Comingr opus 90, scored for orchestra hy Bernhard Scholz, is naïve and unaffected, and yet is characterized by a exquisite waltzes and dances by Schnbert, which I veln of sadness. The second one in E-fiat, so dellclously played by Rubinstein, ripples like a babbling slly applauded by the emperor and his court. And brook, while the middle movement is stern and deflant, like Coriolanus. The third one in G, hy reason of its elegiae nature, recalls its companion-plece, the well- gifted Austrian composer, Schubert, to France." known song "Ave Maria," while the last in A-flat completea the quartet in worthy style.

Schnmann is of the opinion that the second set of "Impromptus," opus 142, never received that title by the composer himself. He believes that the first two Impromptus formed the first two movements of a sonata sketch; that the fourth in F-minor would possibly have served as the finale of the probable sonata. Concerning the third impromptn, known as the "Rosamunde Impromptu," Schumann'a criticism is quite as curious, and in the opinion of the writer quite as unjust, as his strictures against Chopin's relebrated "Fuueral March," which, he says, contains "much that is repulsive." "As regards the third im promptu, ln B-flat," Schumann writes, "I would have scarcely taken it for a composition by Schubert: at best, I would have considered it a juvenile effort The variations are not of the highest order. Invention and Imagination are totally lacking. This is the more surprising as Schubert has produced some excellent specimens of work in that style of composition." If the verdict of posterity can be considered final -and t generally is, -Schumann's criticism of the beantiful B-flat impromptu has certainly been refuted. There is scarcely a concert-piece more popular with modern pianists as well as with modern audlences as the impromptu in question. Schumann's severe criticism of the B-flat impromptu in this instance differs quite materially from his usual worship of Schubert's genius. The "Momens Musicals," opus 94, are a collection of short, delightful pieces. No. 2 in A-flat contains a beautiful effect similar to the sustained note in the B-minor minuet from the "Fantasie. sonata." In the A-flat "Moment Musical" it first appears in the tenor like the long-drawn note of a horn, and then it is repeated in the soprano. It brings to state that the fantastic names given the various pieces mind the motto by Schlegel with which Schumann above are entirely arhitrary on his part, as Schnbert prefaces his C-major "Fantasy."

gave them simply the title "Deutsche Tanzs," opus 33. Among the many waitzes written by Schubert, the Asson the many entractes street of the com-Deutsche Tann," open 33, contain some of the com-these neglected gens, and thus perhaps inducing pinn-It was done with a view of attracting attention to Theutene name, open on continuous transfer of the poster's most characteristic qualities. Indeed, they ists with medium technic to incorporate them in their

hear the surging waters as though they were dashing "Carnaval." Similar to Schumann's imaginary masked if ever there was one-should have been taken from the world at such short notice. Iu looking back upon ball, Schubert's opns 33 impresses the writer as a the brief life and premature passing away of 8chaminiaturs "Carnaval" opening with a brilliant introbert, one is reminded of the story of the Grecian here duction in which througs of masks jostle each other, chattering and laughing as they pass by. In No. 2 and his mother. "What wouldst thou?" inquired Thetis of Achille we fancy we recognize our old friend Panzalon, who sppears arm in arm with No. 3-a Tyrolean Yodler.

"A long, dull life, or a short existence ringing with the triumphs of military valor?" Achilles chose the latter and died young. Similarly, we fancy hearing our hero questioned by his muse: "What shall it be? Longevity and prosiness or a short life full of song and harmony?" Schubert also chose the latter und

DISCIPLINE VIA AFFECTION.

BY CLARA A. KODN

PROBABLY every one of us recollects with amuse. ment how in times past the young and inexperienced school-teacher strove to secure obedience from her pupils by "making eyes" at them: f.e., fierce, ferocious eyes, calculated to kill the germ of disorderliness on the part of her class, and how it invariably failed How the poor teacher unavailingly "sassed" the little miscreants, to no purpose; how she fumed, fretted. stamped, and scolded, and how the class became more uproarious at each and every outburst.

The common opinion of the inexperienced teacher seems to be that, in order to command respect and admiration, one must act loftily and overbearing, and must criticise in the most approved faultfinding manner. Possibly many of them have never heard the fahle of the Sun and the Wind; how the Wind blustered and tore around the traveler in order to compel him to remove his coat, and noted that, the more he raged, the tighter did the man draw his cost about his body. Finally, relinquishing a hopeless effort, he handed over the wayfarer to the Sun for experiment, which orb promptly warmed the pedestrian, with most immediate and pronounced success. So with the music

No teacher on earth can compel a pupil to practice properly, if that pupil has no inward desire to do so. Talk of duty forever, threaten, ahuse, and scold as much as you will, that pupil will not practice unless the feeling to learn emanates from within. But make that pupil love you and respect you, make him realize, by means of kindness that he is not worthy to study with you unless he be implicitly obedient, and just await developments. You will be surprised at the vigor with which he will attempt to carry out your every wish, and at the readiness with which he wil

Throughout all the ages the kindest masters have accomplished the most satisfactory deeds, in all lines and hranches. Determination and energy are requisite, but they must never degenerate into arrogance and bullying. There is a quiet insistence which is the true determination, and a quiet forcefulness and power which constitute true energy. Warmth and heartiness are the real promoters of structure and success; violent force either tears down the good work already done or instigates resistance on the part of the strong.

Therefore, teachers, bear in mind the fable of the Wind, the Sun, and the traveler, and rule your charges hy way of affection: you will then never find your selves unfailing in discipline.

THERE is wholesome advice to certain artists of all kinds in a letter from Gonnod to Bizet, printed in the Revue de Paris. Gounod, a veteran, wrote to his friend, who was twenty years younger, as follows: "Do not make haste! All will come in due time Do not accept the first idea that presents itself, in the belief that there will be no others. You will have ten in place of one. Be severe with yourself. Let me advise you never to work at night. Such work is doue in a feverish condition, and the result is that in the morning you are dissatisfied and feel compelled to do it all over again."

The Characteristics of Schubert's Genius.

Ву

CONSTANTIN VON STERNBERG. A 36

SCHUBERT'S MUSIC.

SCHUBERT'S music is easier to understand than that of slmost sny writer of classical merit, if by understanding we mean the merely mental grasp, and leave its psychical appeal unconsidered. His melody flows easy and unconstrained; his rhythms are seldom complex, aud, when they are so, their complexity is alleviated by those copious repetitions and reiterations designated by Schumann as "heavenly lengths"; nor are his harmonic turns and modulation, even in their boldest beauty, of a kind that bewilders or confuses the ear. Thus, of all the great composers of the past, Schubert seems particularly qualified to be the pronounced favorite of the people in general, especially the younger ones, hut-he is not! At least not quite in the manner he ought to be. The rank and file of amateur pianists, even the "advanced players," hardly know more than two or three of his impromptus, one or two of his "musical moments," and one or the other of Liszt's transcriptions of his songs; it is not only all that they ever played, but in most cases, also, all they ever heard of his piano-

To become susceptible to the warm, intimate psychical appeal that voices itself in Schuhert's art we have to dresm ourselves back into a time and a timespirit (Zeitgeist) which are long past and gone.

SCHURERT'S ART AND VIENNESE LIFE.

At the time, however, when Schnbert's childhood ended, the political horizon of Austria, as of the whole European continent, was exceptionally clear. The cyclosic aproar caused by the French Revolution had calmed down to a beneficial breeze. Napoleon I was safely on St. Helena. The people breathed freely agaia, as after a long storm. Political reaction assumed, or rather resumed, its paternalistic tendencies; the government thought and acted for the nation. and the individual man had time to attend to his own affsirs, to "live" his life. The wealthy were still wellbred people who did not flannt their wealth in the faces of the poorer; and the poorer, satisfied that wealth could not come to them except hy a miracle, looked for other, better means of advancing in the social scale. They were contented in their mode of life, and derived their happiness from its only genuine source, from their own hearts, or from what we sometimes speak of as the "inner life." Love grew young again; "love in a cottage" was not yet a sneering sarcasm. All life turned inward; and the poet, living in his garret, looked across old-fashioned house-tops to the distant mountains, and was a much nohler type of absent-minded beggar than Kipling's mercenary wolves. Moreover, the "classes" were so distinctly de fined that the higher could afford to be courteous to the lower, because social recognition, while well enough attainable, was not yet purchasable by money. Men and women were respected or loved for what they were, for what they thought and did, not for what they had, as now. All this put people into touch with one another, and carried a very sweet, wholesome, and genial cordiality into public intercourse. We must bear in mind, too, that poverty did not constitute the "dark side of life"; the poor were just as gay in their ontings and amusements as the rich. The dark side of life was practically unknown to the

Thus, the "Prater" (a fine public park in Vienna), with its refreshment places, cafes, hands, dancing platforms, was a true reflex of the spirit of the times, and a reliable picture of Viennese life; and this sunny, good old Haydn!")

with a bit of sarmatic color which the proximity of Hungary and the commingling of the races added, finds its ideal expression in Schubert's art. Political and ethical wiseacres may talk of evolutiou's changing the spirit of the times, but they cannot talk away the trend of the human heart to love sunshine and happi-

THE ETUDE

Ruhinstein says: "Take Mozart and Schubert out of the history of music, and all its sunshine is gone!" Liszt told me something very similar.

We must not infer, however, that the sereneness of Schnbert's times produced only a continuous and monotonous glare of light, which lulled all finer sensibilities into somnolence. Not at all, but it is, nevertheless, only in such ontwardly peaceful times and conditions that our personal moods feel free to manifest themselves. When the struggle for existence does not, as now, absorb all our faculties and energies, mental and physical, only then cau we dare to act as we feel, and love or hate people for their own sake; and only then can the workings of our imagination levelop into msture artistic shape.

Let us add to these elements of the time-spirit the innate inclination of the Viennese toward good music'; also the wonderful and unbroken succession of musical giants: Haydn, Mozart, and Beethoven, whose influence had permested all classes, and we may begin to understand that spirit which called forth the sweet wonder .- "the song of Schubert," -- one of the few things in the history of the human race of which we may safely assume that it is immortall

FRIMATE OF SCHUBERT.

In an operatic sense Schubert was not dramatic; his delineation of mood and feeling was far too refined for the stage. He could not accommodate his music to any prescribed situation, nor to any predesigned framatic character; it was too genuinely original for that. Free, free as a forest-spring, it had to flow, unhampered by any engineer work of considerations foreign to his own heart. The "Erl King," "Wanderer," "Atlss," and many others of his song are highly dramatic, and prove that he was not lacking in dramatic feeling, but they are dramas of the soul, and do not call for the bodily gesture of the actor's art: they are dramatic, highly dramatic poems, but not opera-arias, which latter are-hy the way-mostly totally undramatic, especially in that Italian opera which seems to have at last reached its rigor mortis. His two operas, "Alfonso and Estrella" and "Fierabras" were unqualified failures; both their librettos were so miserable that not even Schubert's beautiful music could save them, for, however beautiful it was it moved far too much in the symphonic and chambermusic sphere to be of great effect in the theater.

The "absolute" musician was too predominant in him. A musician who could think only intrinsically musical thoughts, who could not but develop them on strictly musical lines, and who never, I say never, sacrificed melodic and harmonic beauty to any extraneous motive, such a musician could not mount the platform of the public orator at an operatic massmeeting. He reached the masses well enough, but he appealed, we might say, to every man, woman, and child individually, right at their homes; only in the symphony concert, where public interest is co space exclusively musical, could he address a larger assem-

When we recall to our mind that he lived hut a few months over 31 years, and contemplate the amazing number of his works, for the piano, strings, orchestra, voice, church and chamber- music, symphonies, etc., we cannot help marveling at his miraculous facility of putting his thoughts upon paper. The prodigious fecundity of his brain silences all effort at explanation but his facility with the pen alone, the merely clerical portion of his work, the unfailing correctness and

Already in Haydn's time it was a popular saying in Vienna: "Ja, ueber unsern alten Haydn geht halt doeh nix!" ("Nay, after all, there is nothing like our

cheerful, happy, contented spirit, tinted here and there case in the graphic demonstration of his thoughts, is almost equally incomprehensible. And this is, and can only be, the result of industry, of work! Young students of composition may ponder over it, whether many a fine thought should not have fled from his mind and remained forever unuttered, but for this unparalleled facility in writing.

He fairly Hved his inner life out npon the staffed paper; every wave of emotion was transformed into music and expressed itself quickly and perfectly, for he corrected and repaired almost uothing, compared with other writers of his magnitude, again excepting Mozart, the crystalline mind. Joy and sorrow, in al its thousandfold shades and refractions, assumed musical shape in his mind, and thus well wers his eve and hand trained, such ready and willing servants of his mind they were, that hy their aid his thoughts could pour down upon the paper as if they were mere entries in a never-neglected privats diary.

To this marvelous facility it is, no doubt, largely due that Schubert speaks the most direct language of all the masters in music. And, if, in support of this emingly sweeping assertion, I may mention one fact without implying disrespect to any other composer of equal significance, I will point out that-without in the slightest degree impairing his positiou among the greatest of great musiciaus-his "Serenade" in Dninor has reached further down in the musico-social scale than any other musical work of classical merit in all history. Händel's popularity is largely assisted by the association of his (mostly operatle) music with eligion and the church: Haydn is similarly aided; Beethoven is constantly helped by the plano-teacher whose pupils carry home the "Moonlight Sonata" and the "Pathètique." Bach and Mozart the general public have not reached up as vet, no more than to Dante and Goethe: but Schubert speaks to all classes. to all nations, to all people who love music; If not through the "Erl King," it is through the "Serenade," and if not through the "Wanderer" fantasy, it is through the "Moment" in F. Quick as a wizard he satisfies the intellect, and going right through it he touches the very core the lunermost heart, of man with nnerring aim.

Now, this popularity in itself is by no means a crlterion (except, perhaps, by its long duration), because as I have said in the first lines, it is, after all, more the sensual charm of his "melos" for which he is liked, than its inherent psychical force. Nor are the tendencies of the present times at all calculated to make popularity a desideratum to well-hred people. But when one and the same work reaches the audi ence of a Boston Symphony Concert, and from there all the way down to those of Sousa's Band, its author must be a transcendent genius, one to whom the laws and canons of art have become mere instincts, one who does not have to select his andience, but against whose appeal the hrilliant attire of the rich is as powerless as the beggar's rags, and who speaks not to any man's position, religion, or education, but to the man himself, to his heart of hearts-if he has any.

In conclusion I recommend the students not only to become very, very friendly with Franz Peter Schubert, to enjoy his divine melody, his lovely harmouies his exquisitely-turned modulations, the chastity of his subjects, and the ampleness and perfection of his forms: hnt also to look beyond all that, deeper into it, and ever deeper, until they find and feel the warm touch of that intensely "humane" soul to whom all the ontward beauty of melody, harmony, and rhythm was but the vocahulary of his natural language. Yes, I advise you all, as if I were urging each one individually and personally, to delve and dive for the inwardness of Schnbert's music, for the gentle, pure, and lofty spirit that speaks out of the cold music pages, and you will find an inexhanatible mine of just such sentiments as moved you before the cold touch with the world chilled them. You will then feel as if you had won a personal friend, whom you will love with an ardor that does not calm with age, hat growa stronger; and this kind friend will gently, but irresistihly, lead you up, np, and ever upward, back to your own and best selves.



Edited by FANNY MORRIS SMITH.

CHIDEDVICING THE HEALTH OF DITRITE

slde-issues in music-teaching in which women have decldedly the advantage of men. One of these is their

natural partnership with the home, in mothering the pupils. Looking back on a long career as pianoteacher, on what points has not the editor of these columns been consulted! We have cured weeping sinews; we have restored impaired complexions: we have wrestled with anomia (and incidentally with the modistes who were the primary causes thereof): we have prescribed for all manner of dyspeptle affectlons; assisted cases of Insomnia: dealt with nervous disorders: diagnosticated all manner of worth awellings, bunions; taken high moral ground with shoemakers; prescribed for chapped hands, and gathered np a list of simples good for man and beast that would be the despair of an M.D., -all this not wilfully, he if understood, hut in the way of regular practice. What woman teaches with her heart ln her work who does not find herself boistering up the health of her class? Who can sit hour by hour beside her pupils and note the signs which indicate conditions of failing or injured health and not be pushed into an attempt to relieve and heal? Moreover a rhnbarb plll has saved many a quarter's lessons which the struggling teacher could ill afford to lose, and a slight knowledge of anatomy and physiology headed off the danger of serious injury to many an overtaxed hand and arm

If we consider the leading difficulties which disease interposes in the course of piano-study, they fall roughly into eight classes. The pupil may have difficulties with his bones, his muscles, his nervee, his skin, his head, his general health, or his hearing, or sight. Any of these is sufficient to hreak up a course of study, and all except the last, if sufficiently acute, will make piano-study impossible. Blind pupils can be taught; and absolutely deaf women sometimes

There are two ways to look at disease; we may say that all fleshly ills arise from morbid mental con ditions: or we may say that morbid mental soud! tions are the result of bodily disorder. Common-sense suggests the wisdom of looking at the subject from both points of view. Thus, when a girl in her 'teens suddenly loses her appetite and her ability to concentrate her mind, the cause does not, in all probability, lie ln her stomach, but in the contents of her writing-deak; hut when some other girl comes week, after week to lessons that she does not profit hy and you sit down to ferret out the cause of her sallow face. and nervous dehility, the cause may not lie any farther off than the nearest confectioner's. There is much in knowing girl-nature.

Suppose we are looking to the effect of the mind and imagination as the cause of ill health. In this case a few simple observations may be of service. According to François Delsarte, the human body is arranged in zones: the vital, the moral, and the mental. Thus, the head is the mental part of the corpus; the trunk, the seat of the will, is the moral zone; while the limbs correspond to the vital element of human life. In the same way he divides the trunk Itself into vital, mental, and moral zones, of which the abdominal is the moral zone, the thoracic the mental, and the epigastric the vital. The arm corresponds to the same scheme: the shoulder is the thermometer of ace, passionate impulse, and excitement; the

THERE are a number of elbow of the affections and of self-will. While the hand expresses mentality in all it does; the forearm is the seat of spirituality, intuition, and affection; and the upper arm of vitality, impelling force, and

> In training the arms and hands of a piano-student the validity of Delsarte's principles will be tested again and again. They are not empirical. They were deduced by careful comparison of the observations of years. They are delicate suggestions of mental states which operate beneath the surface of life. People do not necessarily have weakened vitality when they have lame wrists; but when the vital forces are low the wrist weakens. People who are wounded in their affectionate nature do not necessarily have trouble with their forearms and elbows; hut a great many cases of lame arms may be traced to such a cause. When it proves impossible to relax the shoulders and elhows of some nervous pupil, there may lie causes in her home-life or in her emotional condition that defeat the efforts of her musical instructor and will continue to do so unless counteracted by a new and wholesome current of thought. Pupils with little "musical temperament" usually play with their fingers, if at all intellectual, while emotional pupils press from the forearm, and passionate musicians naturally use their shoulders

Furthermore, the emotions control the nervous centers and through them the secretions and hodily functions. Now, the art of music is the art of expressing the emotions in terms of beauty through the medinm of inarticulate sounds. Thus, music teaching is emotional training from the very inception. Everything that has to do with the effects of the emotions on the body therefore directly concerns the progress of musical advancement, and the fineness and vividness of the emotions is the final and determining factor in musical excellence. The deeper one's study of the relations of body and imagination, the better educator

Looking to the outer plane, however, the following suggestions may be of much practical use:

For difficulties with the hand itself, iodine comes first on the list as a remedial agent. Iodine will take ont the soreness from lame joints when nothing else seems of any use. Iodine is much to be recommended for cases of weakened sinews, painted on with discretion. Iodine painted lavishly on the small of the back will often banish the ache caused by overpractice when seated on an improper piano-stool. But pupils should not be permitted to overpractice, in the first place. Three-quarters of an hour at a sitting is the limit of endurance without too great fatigue during the first two years of study, and more mature players should never permit themselves more than an hour

There is a large ganglion in which the nerves which control the motions of the hand and arm center at the back of the neck. In this ganglion are stored all those results of piano-practice by which the automatic action of the nerves replaces the conscious exercise of the will. This is the spot in which exhaustion of nervous force makes itself felt at once; in cases in which ansemia and overnervous strain combine, the well-known ache at the back of the neck revenges outraged Nature, and cannot easily be downed. Iodine painted on the offending spot will be enough in light cases to relieve the difficulty; hut, when the

of hot water and ice-water dashed on alternately evernight has been known to effect entire cure

Weeping sinews are most effectually treated by pressure. The sack of fluid which makes the bunch often grows to very large proportions, and, in case where the habit of playing with stiff wrists and been ing down with the forearm has been long persisted in, any attempt to huild up the playing of extensions and octaves is apt to produce trouble at once. In these circumstances take a chamois-skin and ent a round and round into a long bandage, about two inches wide. Wind this around the wrist above the sack not so tightly as to stop the circulation, but to that the bunch receives constant pressure. It should be worn at night and when not practicing, and even after the bunch has disappeared when the wrist feels tired. It sometimes takes months to effect a cure but it will ultimately be successful. There is a player known as "Thapsia Sporadrop," which when applied to a hunch of this kind raises an inflammation of an absorbent character, and often reduces the sack but does not destroy the sack itself. It will often effect a cure. It is not wise for people inclined to eczema to trifle with their skins, however; the cure is apt to be more dangerous than the disease.

(To be continued.)

THE question of orchestral ON WOMEN IN playing as a means of liveli-THE ORCHESTRA hood for women has been much in the public prints

during the last few months, and in more than one instance elicited a wail of masculine distress. Woman has too weak a tone as a violinist; woman ought never to approach brass instruments; woman is too flighty; woman must not pay in orchestra, for then she would wish to become a conductor. Woman's place is in the home.

Meantime the successful season just concluded by two women's orchestras in New York, not to add the fact that there is an American brass band organized and conducted by a woman at this moment on a tour in Europe, hrings home the matter with all that force of demonstration which once made the Copernican theory so odious a heresy. The New Woman is a squatter on the territory of mankind of the worst type. She enters, takes possession, and remains in spite of logic and authority to the contrary.

The fact is that it has always been thought necessary to define a number of things which woman is unfit hy nature to do, just to keep her in dne subjection. But the odd feature of the unfitness consists in the changes which time makes in the nature of the things specified

It is but two hundred years since Hannah Saw bridge had printed for G. Markham "The English-Housewife, containing the inward and outward Vertues which ought to be in a Compleat Woman, as her skill in Physick, Chirurgery, Cookery, Extraction of Oyls, Banqueting stuff, Ordering of great Feasts, Preserving of all sort of Wines, Conceited secrets, Distillations, Perfums, Ordering of Wool, Hemp; Flax: Making Cloath and Dying; The knowledge of Dayries; Office of Malting; of Oats; their excellent uses in families; Of Brewing, Baking, and all other things belonging to a household." So far the title-page and the preface concludes the picture: "Let your English Housewife be a godly, constant, and Religious woman, learning from the worthy Preacher and her Husband those good examples which she shall with all diligence see exercised amongst her servants.-Next to ber sanctity and holiness of life it is meet that our English housewife be a woman of great modesty and temperance, as well inwardly as outwardly; Inwardly s in her behaviour and carriage towards her husband. wherein she shall shun all violence of rage, passion, and humour, coveting less to direct than to be directed, appearing to him ever pleasant, amiable, and delightful; And the occasion of mishaps or the miswrit is the thermometer of vital energy; and the pain is severe and obstinate, a six weeks' treatment a mild sufferance retiber to call him home from his government of his will may induce her to contrary

error, than with the strength of anger to abate the error, that the evil, calling into her mind that evil and unbecomely language is deformed, though uttered even to servants; hut most monstrous and ugly when it appears before the presence of a Husband."

Such was the standard of the year 1685, and "The proper carriage before a Hushand" is still the secret alvot on which the abilities and disabilities of womankind turn. It will be observed that the vocation of erchestral playing is at the antipodes of the meek Vertues assigned by G. Markham of the Compleat Woman of the Seventeenth Century. A closer investigation brings out the fact that mankind has in the course of two hundred years pushed the Compleat Woman out of the practice of the majority of the female vertues once assigned her.

The professions have ousted her from the practice of Physick and Chirurgery, and it is as the "New Woman" that she is striving for recognition in the very occupation that G. Markham placed first on her list. She no longer mannfactures perfums, distills liquors, extracts oyls; the business of making Cloath and Dying has long heen wrested from her; she seldom brews even small beer, and the "Office of Malting" is purely masculine; even the "Ordering of Great Feasts" is done by a caterer, the making of wine by a wine-manufacturing company; the concoction of "Conceited secrets" hy a French chef. The dairy itself is rapidly being transformed into a creamery, and nothing except the cook-stove is left uninvaded by the creature man. Little remains of the Compleat woman of 1685: to-day the twentieth-century girl in choosing a hushand is obliged to consider his fitness for the mactice of what were once her own "Vertues." Under these circumstancea it is not surprising that

woman has been reaching out for other occupations. She has not been cheered on by the enthusiasm of men. He has always found her "to fragiwile" as Josiah Allen put it, for each of her new undertakings until she succeeded in spite of him. But she has suc ceeded. She has achieved higher education and carried off the honors of England's prondest universities. She has entered into the practice of law, medicine, and science. It was supposed that woman had no place in the army; hut in Cuha and in Africa women have stood in the trenches beside their husbands. Women have obtained the hallot in more than one State; and kept together more than one flourishing congregation that thought it no shame to be addressed by a woman from the rulpit. But the cause of female meekness dies hard. We now find that woman's deficiency, as compared with mon is in the matter of estistic temperament. She is not able for music or painting. The reasons are enumerated above. "Woman ought not to Dose as a conductor" "She has a feminine tone quality," and "she must never, no never, touch hrass! "The English conservatories do not allow women to study hrass. Thus the intolerable vision of a woman playing a tromhone will be spared humanity."

This is sad, and saddest of all because, with the opening of the next season, there will be a complete women's orchestra, hrass included, in New York, and among that hrass will be a trombone and prohably a

This stand on the question of women and brass is suggestive. There is a tribe of South Sea islanders that have a trumpet which it is death to a woman to see; it is only wood,-but there may be an unconscious atavism in the position of England regarding trombones. It may be the trumpet that is the real difficulty-at bottom. However, atavism or not, New York has taken the plunge. No matter of what fell import to female "Vertue" the hrass wind may be, there is no drawing back.

And will the orchestra led by a woman really affect the manners and morals of the players and their future hearers? Are homes to be broken up and humours monstrous before a husband" likely to re-

We have our answer at hand. Within the last two hundred years we have seen the "Vertues of the Compleat Woman" one by one appropriated and practiced by men. Have we during that time observed in man

increased meekness, godliness, and religion? also a rupt the proceedings, although the main question is growing preference for heing directed rather than directing, as laid down by G. Markham for the guidance of the inward life of woman? If not, then it may reasonably be concluded that the practice of the brass wind may be equally ineffective

THE ETUDE

TATESON PARLIAMENTARY PROCEDURE THE CHAIR

DURING the progress of debate, when several members rise at once to take part, it is the privilege of THE PRIVILEGES OF the Chair to give the floor to whom she pleases, as the Chair will know which one is familiar with the subject, and therefore will be the

most appropriate speaker. The Chair also decides the priority of husiness, questions of order, questions of privilege, and interprets the constitution and rules of the society.

These are legitimate rulings, hut occasionally we meet a chairman who considers it her prerogative to administer the affairs of the society according to her own personal ideas, and resists any dictation on the part of the assembly as an affront to herself.

Parliamentary usage provides for such a situation. If any member objects to the ruling of the Chair, an appeal to the assembly can always he made. If the Chair is sustained by the assembly the appeal is lost, hut if the appeal is carried, then the Chair is over-

This privilege of appeal is a protection from an undue domination of the Chair, who is really the servant of the assembly to carry out its wishes, and not to override them.

The Chair does not lose her privilege of voting hy becoming the presiding officer, if she chooses to exercise it in such a manner as not to influence others unduly. She may vote with other members when the vote is taken hy hallot, hecause this method does not identify the vote with the voter. When the yeas and nays are called, she may vote, but last of all instead of in the alphabetical order of her name.

The Chair has the privilege of the casting vote when there is a tie. She may refrain from voting, in which case the motion is lost; or she may save the motion by voting yea. She may also make a tie hy voting on the negative side, when there would be a majority of one. Moreover she has the casting vote when a twothirds or three-fourths vote is required, provided the addition of a single vote is sufficient to make up the roquired number.

It is often confusing to persons unfamiliar with parliamentary procedure, who have been told erroneously that there can be only one motion before the assembly at once, to hear different members hring forward a variety of motions while the first one is still ending.

The fact is that the correct way to state the case is that there can be hut one main question before the assembly at once, and this is the motion which is introduced when there is no other business before it.

There are a number of questions that affect the main question in the disposition of it, each one of which is brought forward as a motion, and these create confusion in the mind until their rank and meaning are thoroughly understood. They are called the "aubsidiary motions" and must always be decided before the main question. They rank as follows:

1. Question of consideration.

2. To lay on the table. 3. The previous question. To postpone to a certain day. To commit; to recommit. To postpone indefi-

Any one or more of these motions may be introduced during the dehate on the main question.

To complicate matters still more, these are outranked by the "privileged questions," while "questions of privilege" which concern the assembly or the individual, and "incidental questions" may also inter-

still undisposed of.

To the uninitiated chaos may seem to reign, hut there is a beautiful order through it all, that is revealed when the trained and skillful presiding officer, giving each motion its own rank and place, with due consideration for each, comes triumphantly through the intricacies of the situation with every motion properly disposed of and the business satisfactorily

This successful consummation may be greatly aided f the members on the floor as well as the Chair, are amiliar with parliamentary usage. In every assembly the whole body should endeavor to act in such a manner as to facilitate the accomplishment of the purpose which has brought them together. In the transit from seeming chaos to revealed order the Chair should be absolutely non-partisan, bringing no personal influence to bear upon the question by word, volce, or manner that would tend to influence the vote. Even in case of a tie unless there he some very important interest at stake. It is not wise for the Chair to use her privilege of the casting vote.

It is the finest kind of discipline for a person with strong convictions to thus hold herself entirely neutral while presiding in a case in which she is interested, and a chairman able to rule herself completely under these circumstances is rare.-Mrs. Theodore F. Seward.

NATIONAL. FEDERATION OF MUSICAL CLUBS. OF PEDERATION.

THE benefits resulting from the National Federation of Musical Clubs, or ganized at Chicago, in 1898, PRACTICAL RESULTS are felt throughout the land. The broad spirit of philanthropy is the underlying

principle. The Federation is a musical mission ary. Its work is to aid the thousands of elub-members in gaining a hroader musical education.

The club year is drawing to its close, and the federated clubs have again tested the value of federation. Clubs in small cities and towns have been especially benefited, and are very enthusiastic over the opportunities which have been given them. While to smaller and more isolated clubs lacking opportunities of coming into contact with the best in the musical world the Federation offers incalculable advantages; to all clubs the benefits are far in excess of the small

Large clubs, the Schnbert, of St. Paul; the Saint Cecilia, of Grand Rapids; the Fort Wayne Morning Musical: the Tuesday Musical, of Denver, and many others have had more recitals than they could possibly have compassed had they not been federated. Clubs that for lack of financial support had decided to give no the struggle reorganized last fall on learning what the value of federation would be to them, and in addition to the regular programs given by active members have had as many as five artist-recitals.

Clubs federating this spring will have the advantages of engaging their artists for the fall season and will receive programs, year-books, and music from the federated clubs to assist them in arranging the work for next year. The Federation also provides a very fine constitution for club use.

From Mrs. John E. Curran, of Englewood, N. J., and Mrs. Frederic Ullman, 282 Forty-eighth Street, Chicago, may be procured a leastet which will be of value to unfederated clubs.

The following are among the recently federated lubs: The Rnhinstein Clnh, of Cleveland, Ohio; the Musical Circle, of Jamaica, N. Y.; the Tuesday Musical Club, of Schofield, Wisconsin; and the Monday Evening Quartet, of Englewood, N. J.

One of the prosperous and progressive federated clubs in Missouri is the Ladies' Musical, of Sedalia, of which Mrs. W. D. Steele is the founder and president.

The Dominant Ninth Chorus, of Alton, Ill., has been invited to sing several numbers on one of the evening programs of the Illinois Musical Teachers' Convention to be held in Springfield in June.

HO BUSHEN BUSHE Organ and Choir.

Edited by EVERETT E. TRUETTE.

MY DEAR MR. X.:

A LETTER TO A Your woeful tale of re-STUDENT RELATIVE peated trials and tribula-Sunday after Sunday, is the

experience of many organists. Unhappily that you are so far from any large city that no organ-mecbanic is available to administer "a dose of repairs" which your organ evidently requires.

Your experience with keys sticking down .- "cipherlng," as we call it, -and with keys not sounding at all may prove a good test of your patience, but possibly ORGAN-TOUCH. you can remedy the defects yourself and reserve your patience for other and more valuable channels. To remedy the eipher, of which you write, get some one to assist you hy moving the key when you get Inside the organ. You will find that either one of the panels in the organ case at either side of the keyboards is removable, or an entrance to the organ can be made through the side. If you have no motor, very likely the entrance is beside the lever which works the bellows. When you first get inside the organ, ask whoever is assisting you to repeatedly strike the next that of another, even the two (or more) manuals of key to the one which eighers (having all the stops shed in), and by the rattling of the action you can locate the tracker, square, and roller-board (component parts of the action) which connect that key with the wind-chest. You will then notice that the square of the key which eiphers is below the others (if it is still ciphering). Trace the action from this square up to the key and the other way to the windchest. Examine each square, tracker, and part of the action of this one key to see if there is any obstruction. Pass a knife-blade between the keys to see if a pin or piece of wood has lodged between the keys. Sometimes one of the squares gets twisted so that it rube against another and sticks. Sometimes a tracker (long thin ribbon of plne-wood) will warp out of place. Sometimes the pin in the end of a roller will bind and require a little grease. If none of these causes is evident, examine the wire "pull-down" which connects the action with the pallet in the wind-chest and passes through a small hole in the underside of the wind chest. Sometimes this wire gets bent, and binds in the hole. It is a small matter to straighten it. Possibly the trouble is inside the wind-chest. This music. you can generally prove, hy slowly working the abovesentioned pull-down. If this seems to be the case, let the wind out of the bellows and remove the "bung" of the wind-chest. The "bung" is something like a long, narrow panel fastened on the front or back side of the wind ehest hy L-screws. These screws can be turned with a pair of pliers and the bung thus taken off, disclosing the pallets, etc., in the wind-chest. Have your assistant strike the ciphering key to show you which pallet is connected with it. After locating it, pull it down and examine the upper surface. Any foreign anbatance (chips or threads) will prevent the pallet's closing tightly. Examine the wire guides between which the pallet moves np and down. Sometimes they are too close together and cause the pallet to bind. Occasionally the spring which keeps the pallet in place is too weak and needs to be strengthened by spreading the arms further apart.

A greater part of the ciphers in old organs is caused by some one or more of the above causes, and oftentimes one can avoid considerable annoyance by investigating and remedying the defect.

cipher are too varied and complicated to be described

In the case of the key which will not sound at tions with an old organ, all you must investigate in the same manner as for a cipher, to find where the connection in the action is broken. Either a leathern button is off, a pin is out, or a tracker is hroken. It is hut the work of a few moments to rectify the trouble after you have located it .- Everett E. Truette.

> In view of the fact that so many pianists play in church, and play the organ exactly as they do the piano, even making special effort to retain their piano-touch, it is interesting to read what Mr. Arthur Page, organist of St. Mary's Church, Nottingham, England, has to say on the sub-

ject in his book on organ-playing: "On the pianoforte mere pressure is useless, there must always be something in the nature of a blow: while, for the organ, pressure is the chief requisite.

The touch of one organ will, of course, differ from the same instrument will probably not be the same: hnt, whatever may be the amount of pressure, it is pressure rather than percussion which is required.

"It must be observed that the slightest depression of a key will produce sound, rendering it essential that all organ-playing should be very "clean." If on the pianoforte the chord of C is played and one finger should afterward inadvertently press down B while the other keys are held, it will not matter so far as the ear is concerned, for the B, not having been struck, will not sound; hut let the beginner try it on the organ, and it will at once be found that the intruder makes itself heard, and with most disastrous

"Further, it is necessary that all notes be sustained their exact value, neither more nor less, unless it be an impossibility; and here again a difference between the two instruments will be noticed. If on the pianoforte a key be held down a little too long it will scarcely be noticed except by the highly-trained musician, whereas on the organ such a fault could not fail to be apparent to anyone possessing an 'ear for

"The planoforte has very little sustaining power, no sound being able to continue for more than a few seconds, during the whole of which time it is gradually dying away. On the organ the sound continues with full force for precisely the time the key is kept down. The reason so few pianoforte players succeed in playing part-music with a real legato is owed to the imperfection just mentioned, as the ear is not able to correct mistakes of either omission or commission, and perfection has to depend on eye and brain. (We mean that the player has to see if the keys are kept down for the time the brain tells him they ought to be on the pianoforte; and that on the organ he can bear as well as see, and especially is this the case in very slow part-music.)

"Recognizing thus fully the difficulty the pianist has in this respect, we still say it is possible to overcome it, and that mere difficulty is no extenuation of such slip-shod style of playing that one constantly meets with; while to the young organist we say, the holding of keys down even a fraction of a second too long avestigating and removing the state of the s cannot be tolerated. Instead of clear moving parts If the organ is note assess, which produce the and we warn the student that here he has a very lar, or electric action, the causes which produce the

grave initial difficulty to overcome; in fact, the greatest mental tax he will have, all other difficulties being practical rather than mental."

BIBL, "Vision" (Rieter SUGGESTIONS FOR Biedermann) A REPERTOIRE FOR Merkel, "Pastorale," onne ORGANISTS AND 103 (Schott), CHOIRMASTERS. II. Merkel, "Fantasia," in E. TEN PRELUDES. minor (Novello). (Of medium difficulty.) Merkel, "Pastorale," in G

(Novello). Whiting, "Pastorale," in F (Ditson). Lemaigre, "Meditation" ("Douze Pieces") (Ledne) Lemaigre, "Prayer" ("Douze Pieces") (Leduc). Calken, "Andante con Moto" (Novello). Dunham, "Andante," in A-flat (Schmidt) Foote, "Pastorale" (Schmidt)

TEN SELECTIONS FOR OFFERTORIES

(Of medium difficulty.) Marshall, "Canzonetta" (Ashdown). Lemare, "Andantino," in D-flat (Cocks). Dubois, "Into Paradise" (Leduc). Schuhert, "Serenade" (Schmidt) Chipp, "Canzonette" (Schmidt). Hanser, "Berceuse" (Schmidt) Whiting, "Transcription of Song Without Words" (Mendelssohn) (Ditson). Dubois, "Cantilene Nuptiale" (Leduc). Duhois, "Invocation" (Leduc). Guilmant, "Invocation" (Schirmer).

TEN POSTLUDES

(Of medium difficulty.) Siefert, "Fantasia" (Lenchart). Guilmant, "Verset," in F (Schirmer) Brosig, "Fantasia," in A-flat (Schmidt). Lemmens, "Finale," in D (Schott). Tours, "Postlude," in D (Novello). Spohr, "Finale," in C (Novello). Deshayes, "Marche Pontificati (Le Beau). Duhois, "Grand Chœur," in B-flat (Ditson). Salonie, "Grand Chœur," in G (Leduc). Salonié, "Grand Chœur," in A (Ditson).

TEN ANTHEWS OF PRAISE

Parker, "The Lord is My Light" (Schirmer) Sullivan, "I Will Sing of Thy Power" (Novello) Buck, "The Strain Upraise" (Schirmer). Tours, "Praise God in His Holiness" (Novello). Randegger, "Praise ye the Lord" (Ditson). Stainer, "Awake, Put on thy Strength" (Novello) Hiles, "O Zion, Blest City" (Ditson). Cutter, "I Will Lift Mine Eyes" (White-Smith Ca). Cutter, "Honor the Lord" (White-Smith Co.). Tours, "O Come, Let Us Sing to the Lord" (No-

SHORT RESPONSES.

Shelley, "Responses and Lord's Prayer" (Schirmer Trowbridge, "Thirty Short Responses" (Ditson) Hoyt, "The Lord's Prayer" (Pond). Schilling, "The Lord's Prayer" (Schirmer). Chanceller, "Ten Responses" (Ditson). Truette, "Fifteen Responses" (Ditson). Schilling, "Responses" (Third Series) (Schirmer)

TEN CHOIR SELECTIONS. (Of quiet character)

Schnecker, "Love Divine" (Schirmer) Stevenson, "Listen, O Isles!" (Ditson). Warren, "O Let Him Whose Sorrow" (Ditson) Field, "God Shall Wipe Away all Tears" (Novelle) Warren, "Even Me" (Ditson). Pfineger, "How Long Wilt Thou Forget Me" (White-Smith Co.)

Sheller, "God is Love" (Schirmer). Lynes, "Come Unto Me" (Schmidt). Marks, "Now the Day is Past" (Ashdown) Marston, "How Beautiful" (Schmidt).

THE ETUDE

WHEN we come to con-

moster's work, there are a

large number of excellent

INSEFUL BOOKS FOR sider the more practical side

THE ORGANIST AND of the organist and choir-

manuals accessible. For the Episcopal service, in

which the boy-choir figures so prominently, there are

two works by C. E. Stuhbs, organist and choirmaster

of St. Agnes's Chapel, Trinity Parish, New York, a

leader of acknowledged ability in this field. One is

entitled "Practical Hints on the Training of Choir-

boys," and has attained a wide circulation in Epis-

copal circles, having heen found eminently useful. A

more recent work, "How to Sing the Choral Service.

A Manual of Intoning for Clergymen," by the same

author, forms a valuable companion to the former

work. We have only room to give the title of "Ahout

the Training of Boys' Voices," hy Miles Farrow, organ-

int of St. Paul's Church, Baltimore, a very hrief

treatise, but containing some helpful suggestions. An-

other very serviceable compend, treating its theme on

broad lines, is called "Clergy and Choir," hy Rev.

Charles R. Hodge, of the Diocese of Chicago. Of a

similar nature hy noted English choirmasters are

"Chnrch-choir Training," by Rev. J. Troutheek, Pre-

center of Westminster Ahbey, London; "The Art of

Training of Choir-hoys," by G. C. Martin; "Hints to

Choirs and Choirmasters," by W. H. Doody, Lay

Vicar of Winchester Cathedral: "The Place of Music

in Public Worship," by H. C. Shuttleworth, formerly

Minor Canon of St. Paul's (this contains discussions

of congregational singing, and instrumental music in

the church, as well as choir-singing, all of them treated

Mr. J. S. Curwen, the author of "Studies in Worship

Music," in his little book, "The Boy's Voice," has col-

lected the opinions of many of the best authorities on

this subject, and it forms a mine of information on

"English Hymn-tunes, from the Sixteenth Century

to the Present Time," by the Rev. A. W. Malim, is a

most interesting and instructive account of the de-

velopment of the hymn-tune, with examples of various

styles, and is the only work of the kind treating the

subject in a systematic way. In passing we must not

fail to mention "A Hand-book of the Bible and

Church Music," hy Rev. J. A. Whitlock, giving a full

account of Hebrew musical instruments and terms, the

temple service, and a sketch of ecclesiastical music,

with many useful wood-cuts and illustrations. This

to s large extent supersedes "The Music of the Bible,"

by Dr. John Stainer (a work often sought for, but

bow out of print and no longer ohtainable), and "The

Music of the Bible," by E. Hutchinson, another scarce

For non-Episcopal churches the literature is not

so voluminous. "United Praise: A Practical Hand-

book of Non-conformist Church Music," by F. G.

Edward, a well-known London organist, covers the

whole field of church music, including choir, congrega-

tional singing, the minister, chanting, anthems, the

organ, voluntaries, etc. It is the result of many years

of practical experience, and abounds in invaluable

suggestions, many of them having been contributed

by various choir-leaders to whom inquiries on the

rabject had been sent. "Organs, Organists, and Choirs.

Hints and Suggestions for all Interested in Church

Music," by E. Minshall, sometime organist and di-

rector of the music at the celebrated City Temple

(Rev. Joseph Parker's), London, is a cheaper and more

concise little work which embraces in its brief com-

pass (among other important points), an interesting

chapter on that sorely-vexed question "The Volunteer

Choir," and an equally good one on accompaniments.

There is very little literature in English on Roman

Catholic church music. The only history of Roman

church music (in English) known to us is called "The

History and Growth of Church Music," hy Rev. E. L.

Taunton. It traces the story from the time of Pales-

trina down to the present day, giving full accounts

of the various great masses and their composers in

all the countries of Europe. This work is written

the various themes and methods employed in boy-

with discretion and good sense)

choir training.

CHOIRMASTER.

throughout in the spirit of an ardent lover of the Roman Catholic ritual, who is thoroughly familiar with its history and traditions. Of a different character, devoting itself to the technical side of its subject, is "Magister Choralis: A Theoretical and Practical Manual of Gregorian Chant, for the use of the Clergy, Seminarists, Organists, Choirmasters, and Choristers. Translated from the German of Rev. Dr. F. X. Hahere, Director of the Church-Music School, Ratishon." This has now become the standard work on the plain chant, and includes numerous illustrations and examples, which are a great aid to its understanding. In view of the revival of the plain chant in the service of the churches, it is of great importance to have an authoritative and exhaustive treatise on the subject.

It would he an unpardonable omission if this paper was concluded without some reference to works on the organ. Every organist should know something of the history of his instrument. The great work on the organ for many years was "The Organ: its History and Construction," hy E. J. Hopkins and E. F. Rimhault, two famous English organists and antiquarians. It is a huge volume containing a perfect encyclopedia of facts about the structure and capability of the instrument with specifications and details of its construction, and accounts of the most noted organ huilders. Though it was originally issued twenty years ago, it will always possess a certain value, for its wealth of historical matter. Of greater practical value, owing to its treatment of the various mechan ical improvements which have been so marked of recent years in the building of organs, is "A Practical Treatise on Organ-building," hy F. E. Robertson, which is quite up to date, and embraces very extensive working-drawings and appendices, giving ready calculations for all the parts. For those whose purse will not admit of their purchasing this large work there is easily ohtainahle "Practical Organ-huilding," by W. E. Dickson, and "Practical Organ-building for Amateurs," hy Mark Wicks (containing very plain and simple directions, with two hundred illustrations and explanatory diagrams). A little volume more recent than any of the above should be in the hands of every organist as it is an admirable summary of the entire subject. It is called: "A Hand-book of the Organ," by J. Matthews. Novel features in it are a glossary of terms, hiographical notes of great organists, and a guide through organ literature .- Frank H. Marling.

Wurw the first organ re-THE ECCENTRICITIES cital is given by a distin-AND DEMANDS OF A guished musician, who is brought from a distance, the congregation will re-

gard him with awe as an almost supernatural being, and will count the event of more importance than a revival of religion. After the recital is over the great man will improvise

for his own amusement, and when it is possible for ordinary beings to speak to him, a little group of deferential office-bearers will ask him what he thinks of the organ. He may give a patronizing and guarded approval, hat he will be careful to point out the namber of stops which ought to be added, and the number of improvements in action which are absolutely necessary. He will, in fact, suggest that they have only the mere foundation of an organ, and that the completion will take many a year and be an endless opportunity for spending. Perhaps he may be good enough to say that some fifteen hundred dollars, laid ont in one or two improvements he rapidly sketches, will make the instrument respectable for an ordinary organist, and he may leave them under the impression that in order to make it suitable for a master like himself the congregation would require to concentrate its financial resources upon the organ for the next five or ten

Whatever trials the congregation may have had be-Whatever trials use consumerations of constitutions of the state of th man Lond, of Springfield; the postlude by Mr. Russell

compared with the eccentricities and demands of its new organ. If it be blown by hand, then it will be found so large that two hlowers are required, and so it will be proposed to have an hydraulic engine. This engine will not go two Sundays out of four because the pressure of water has failed, and then some members of the congregation will have to work the bellows, if these have been wisely left for convenience, and before they have finished their work deacons of a stout habit of body and unaccustomed to manual labor will have quite a new feeling about that organ.

WHEN REAL TRIBULATION BEGINS

By and by it will be suggested that the organ should be played by electricity, and the congregation, but especially the minister and the authorities in charge of the music, will now begin to know what real tribulation means. The readjustment, it is said, will take six weeks, and be of a comparatively slight character. It will really take about a year, and during that time the congregation will have an opportunity of inspecting the different parts of its organ in the church hall, class-rooms and passages, where it will be lying in mysterious fragments.

As there is no organ, the fancy tunes will have to be given up, and the people will be allowed to worship God with all their might. Strangers coming into the church, and not remembering that there is no organ, will say they never heard better singing, and the members of the choir will be insulted with compliments about the way in which they are leading the congregation, while there is really no high-class choir which does not consider it an impertinence that the congregation should dare to follow it, and which does no want to go its own way alone.

When the organ is finally reformed, and the day comes for its reopening, the congregation pretends to be delighted, hut it has a shrewd idea that the days of its liberty are over. The members of the congregation may have ventured to follow afar off an organ driven by a water-engine with a chour in correspondence, but they will not have the audacity to intrude upon an organ played by electricity and assisted hy a still more elevated choir. If the congregation, however, be willing, through a sense of politeness, to keep silent, the electric organ will have no such scruples, for its extravagances will be endless. If it consent to play the first voluntary, it will finish up with a long, melodious howl, for which no one can hold the organ ist responsible and it will give melodious toots during the prayers which may be responses, but have not been arranged for; and then in the middle of the Te Deum. through some fit of pure cantankeronsness, it will take refuge in a stubborn silence.

For six months after the opening the new organ will be in the doctor's hands, and for a year following it. will not have completely shaken off the habit of a gay and frivolous youth, and the congregation will be orn between two minds-secret satisfaction when the organ is not going, and a fierce desire to cart it away and have it thrown into the nearest river.

What between building and renewing the organ, and adding stops to the organ, and tuning the organ, the organ will cost every year in interest on capital and current expenditure enough money to have kept a missionary in foreign parts or to have supported a minister in a poor district of the city; and what it costs in anxiety to the organist, who is apt to be blamed for everything, and who has generally to spend an hour in its recesses with his coat off before service, and to the congregation in chronic irritation, would, if reduced to money value and multiplied by the number of organ-ridden churches, clear the debt off every foreign mission in the whole Anglo-Saxon world .- Ian Maclaren (Ladies' Home Journal).

THE American Guild of Organists held their Elev-

The next Public Service will be held April 26th, at the St. Agnes Chapei.

quartet and chorus of forty voices

The next examination of the Guild for associateship will be held June 12th

Mr. William S. Chester, for twelve years organist and choirmaster of St. George's Church, New York, died February 22d, after a prolonged illness. The funeral service was held at St. George's Church, and was attended by a large delegation of members of the American Guild of Organists, the deceased having been an active member of the Council of the Guild.

F. M .- The Oliver Ditson QUESTIONS AND Company publish a small ANSWERS book of anthems entitled "Eleven Anthems for Gen

eral Use." These anthenis are standard works from the best composers of church music, and many of them are in the library of nearly every choir of our larger eities. The little sook will be found useful for your choir and for others similarly situated some distance from any music store where music can be examined.

O. G .- 1. "The Interlude," a book of three hundred and twenty-four hymn interludes, hy Richard Lyon, published by Oliver Ditson Company, contains two Interludes for each one of one hundred and sixty-two hymns which are mentioned. These interludes can also be used for other hymns. The book will be serviceable to you and all others seeking interindes. Another book entitled "Two Hundred and Fifty Easy Voluntaries and Interludes," by Zundel, published by the same firm, gives two hundred and forty-three interludes in various keys and with various rhythms.

2. "Organ Voinntaries" (Ditson) contains as many pieces which can be played on a one-manual organ as any book of which we know; but nearly every collection of pieces requires, at least, a two-manual organ for the larger part of the compositions.

H. C. L.-In playing Mendelssohn'a "Wedding March" at weddings the tempo should be about M.M. 144 to a quarter-note.

W. J. P .- 1. There is a monthly journal of organ (pipe) music published in New York by William E.

2. For a program made up entirely of American composers of organ-music select some of the works of Horatio W. Parker, J. R. Paine, J. Hyatt Brewer, Arthur Foote, Harry Rowe Shelley, Dudley Buck, Homer N. Bartlett, S. B. Whitney, H. M. Dunham, George E. Whiting, and others.

For compositions in the larger forms may be men-

"Sonata," in E-flat, Buck (Schirmer).

"Sonata," in A-minor, Whiting (Schmidt) "Sonatas," in G-minor and A-minor, Dunham

"Variations on the Austrian Hymn," Paine (Ditson) "Grand Fantasia," in C-minor, Bartlett (Schirmer), "Concert piece," In E-flat, Parker (Schirmer).

3. We do not think that I, V. Flagler has published any collection of organ-music since his "New Collection of Organ Music.

4. There are several compositions founded on church hymns, but they come only in sheet form, among

"Variations on Jerusalem the Goiden," by Spark

"Variations on Nuremberg, Sicilian Hymn, and Auld Lang Syne," by Thayer.

Hymn), by Guilmant (Schirmer).

WHILE much has been LIVING THE written and said concerning MUSICAL LIFE. the details incidental or necessary to a successful ca-

reer as an artist, the musical life as a whole has not been too much dwelt upon. It comprehends the control of tendencies, the creation of atmosphere, and various purposeful adjustments relating to the roundness of the musical character. The rapid pace of progress has left far behind the days when general culture could be said to be the highest type of culture. Those who live the consistent musical life live in a world by themselves. While the other arts in rendering, and the sciences may warm them by the radiating glow, they call forth no responsive warmth in kind it is only hy the fire peculiar to themselves that warmth and light are given, and it pales quickly if its search is not rewarded by congenial conditions. Dilettanteism only acts a part in the musical life. It deals with effects, never with the causes or realities funda-

The musician is a slave to his profession. He must a willing slave, or the musical life is incomplete. Once he realizes his thralldom and fully yields to it, his stake is driven and he builds around it, enlarging and beautifying his possession until he fully exemplifies the musical life

What a dreary failure is the man who takes up music in a half-hearted way, for the money there is in it, because of the glamour of its hrilliant phases; or who finds himself in it because of ontward influences rather than inward impelling; such fail to realize the true musical life. They live in a superficial or distorted atmosphere and negate every tendency toward

The musical life is creative. It writes; It does not say: "too much stuff has already been given to the world, I'll content myself hy interpreting others' works." Or, It teaches, It does not complain because all the soil does not yield pure gold, but with patience examines the quartz for hidden treasure. Again It reads; It does not content itself with its own experience, but places it against the aggregate for verification. It organizes; It realizes that organization is the condition of artists. And, finally, It absorbs; It hangs the latch-string out to every thought or suggestion which makes warning for a hearing. Such is the musical life. He who lives it lives indeed, and his reward is great, though often unrevealed excepting to himself. The world offers no Royalty to compare with the inward consciousness of worthy effort in

My short article on vibrate-singing in the March VIBRATO-SINGING. issue called forth a very spicy and earnest letter from

Mrs. J. L. G. She covers two important points in her question and statement. Quoting from my article, "Do not use the vibrato until it is absolutely under control," she says: "I beg to ask-how shall the pnpil get it under control without using it?" Well, not exactly as the girl would heed her mother's behest and not go near the water until she had learned to swim, hut rather until she has become conscious through the perfection of her method that the desirable and delightful quality belonging to the tone had asserted itself as a part of the vocal equipment. add Lang Sysse, by Mayer.
"Offertoire on Tes Christmas Hymne" (Portuguese are like tone so instances that the pupil rarely becomes conscious of its existence until ber,

this stage that the need of serious attention to it is important, for, while, like the elements,-fire and water,-it is a good servant, it speedily becomes a bad master, and it is here that the words quoted shore apply, which are: "Do not use," etc. The word "nee" applies to rendering, not to practice.

In the correctly-formed tone the vibrato is susceptible of elimination, and during practice the pupil should bave gained by experience absolute certainty as to wbether the vibrato could be employed, modified, or omitted at will. This point gained, it can be introduced (which is perhaps a better word than used)

Clara Butt, the charming young English contralto, who made a short tour in this country last season, understood perfectly the value of control of the vibrato. In some of her songs where she wished particularly to produce a cold or weird effect, she abandoned the vibrato and sang tones so steady and cold that they were almost unearthly in their gruesomeness This question of control cannot be too carefully considered. It is the organist who constantly uses the tremolo stop and the vocalist who never abandons the vibrato who reveal their meagre grasp of the expressive possibilities of their instruments. The other point taken up hy J. L. G. is one that I am incredulous oncerning its soundness. The word "press" is used relating to the mode of securing resonance. I have never been successful in bringing voices to the even, well-poised, floating tone by associating the vocal effort with a physical cause. It is possible, perhaps, to use such a term with safety in exceptional cases, but it suggests to me too much baste for the results to be permanently beautiful, even if they were immediately satisfactory. My phraseology in such instances is: Do not sing louder, but with more vitality. Do not press, but vitalize; make not a physical, but mental, effort for the vigorous tone. In this way ! usually succeed in making it clear to the pupil that the physical activities which must, of course, inevitably accompany vocal effort follow or are the result of the properly-taken tone rather than the physical

the keynote to a steady improvement of the art and ally as to the mode of arriving at what I am sure we are both aiming at; that is, a perfectly free, pure, and enduring tone.

> [The following article from MR. SHAKESPEARE'S "A Chicago Teacher" is per-METHOD. tinent to the articles that appeared in the two preceding issues concerning Mr. Shakespeare. I regret that it arrived too late for the April issue, but those who followed the subject will read it with interest -VOCAL ED.]

Chicago, March 21, 1900.

To the Editor of THE ETUDE:

I notice in your columns the republication of "A Chicago Teacher's" letter to a daily paper regarding Mr. Shakespeare's teachings upon voice-culture, as recently made prominent bere by the presence of the gentleman himself upon the lecture-platform, and the wide advertising of his book dealing with the subject One small error crept into your reprint: instead of defining messa di roce as that action or condition of the vocal organs which gives "the maximum of effort," the reading should be: which gives the maximum of tone for the minimum of effort.

attention is called to it by listening friends. It is at country should so long uphold Mr. Shakespeare's per-It is inexplicable to me that the musicians of this

tentions to leadership, when we consider the utter inadequacy of his teachings to meet the general needs of constructive work in the lower grades, where ninetynine one-hundredths of the voice-pupils are found. The claim seems to he that one rather negative formula is applicable without modification through a term of years and to all kinds of pupils, to correct faults or build the voice and to prepare for any and li kinds of singing. To pretentions like this, some one gives such enthusiastic adberence that we are advised in print to forget all we ever thought we knew about roice-culture-sll that others have taught or our own experience proves to us-and follow this propbet.

Some years ago a magazine article gave the experiences of an American girl who made great sacrifices to go to London and have a course of instruction under one "Francis Bacon" (understood to mean this Mr. Shakespeare), but who found the returns extremely scanty except in the matter of prestige. It was a true and accurate portrayal; but except for calling out a deal of abuse for the writer and laudation for Mr. Shakespeare, it seemed to bave little

Perhans a partial explanation of the Shakespeare vogue is this: among the intricacies of voice-culture, a slow process which must be worked out amid endless complications and peculiarities attendant upon human nature and social conditions, the teacher often finds himself so perplexed and discouraged that he is glad to fall back upon some simple proposition or formula for teaching which is offered with a show of authority. This refuge Mr. Shakespeare offers the profession; and, as his formula is of actual benefit to advanced singers, he has the apparent proof of fine results. I do not deny that his formula is valuable at all stages of vocal development: but if one relies upon it entirely for progress he will be pretty sure to occasion the complaint which Mr. Sbakespeare often makes. that pupils won't stay with him long enough. And this recalls a remark made to me by a London musician of eminence. Speaking of the teacher in question, he said, with a meaning smile: "You find his process rather slow, don't you?"

In an interview in the New York Sun Mr. Shakespeare is reported to have said that in some sense Bispham was his only representative American pupil. Now, considering the great array of intelligent, gifted Americans who have sought instruction in that quarter, that is a rather serious arraignment. If they had been given correct, fundamental, comprehensive principles very many would bave worked them out during all these years, and would have been found desirable to be cited with Mr. Bispham as specimens for other Americans to emulate. The simple fact is that only by means of great native ability and strong personal friendship on the part of pupils can such specialized teaching as this be presented to the public as an educational system. Because it is so presented and is thus made to stand in the way of real progress, I venture to call it in question with these remarks, in response to THE ETUDE'S request for a discussion of

A CHICAGO TEACHER.

THE third and last topic LISTEN AND is "How to listen." The per-LEARN. III. former is affected by the mental attitude of the listener. The latter will obtain more pleasure and in-

struction from a performance when his mental attitude toward the singer is one of kind interest than when it is one of cold-blooded indifference or more or less ac-

Seek first for the good, the beautiful, in the work of the singer. The listener whose habit it is to hear singers with the one desire of making adverse, destructive criticism is become a musical dyspeptic, and is shut out, by his own act, from the full enjoyment of much that is excellent in a performance. His condition is pitiable. Such listeners are usually of the class of the thoroughly self-satisfied. Sad to say, some young vocal students place themselves in this class.

It is not easy to listen well. Most people find it sing quite well, but do not at all know "how" they difficult to hold the mind upon one subject for any length of time. Concert-goers imagine themselves to be listening, when, in fact, their attention is frequently more or less diverted from the singing to other

THE ETUDE

The listener must concentrate his attention upon the particular items under examination.

matters

The vocal student should listen without prejudice.

The student usually delights in discussion of "method"; he has "method" on the brain. With him, devotion to a method too often means antagonism toward those who do not profess it, and this is a serious hinderance to good listening. Vocal teacher and student would do well to remember that (in the words of a current slang phrase) "there are others." All wisdom as to voice-culture and use is not to he found under one but

Do not confound the composition with the singing. The primary question for the vocal student is as to the singing, not as to the merits of the composition Some people praise the "singing" when in reality it is the music which bas pleased them. The reverse is also sometimes the fact.

Separate the items of tone-production and style in the performance of the singer. Unfortunately, certain artists have so much tempersment, musicianship, and platform "appearance" that they are able to deceive the very "elect" among whom are some able professional critics, so that faults of voice-production, ruinous to the voice and deserving of comment, are over-

Judge not a singer upon all the points that go to make up what is called "good singing" hy one performance. A singer is hnman, a man or a woman, subject to like variations of health and mood with vourselves; usually sensitive to surroundings; influenced for good or ill by a thousand things comparatively unimportant in themselves. An ill-chosen selection, an unfavorable accompaniment, a hostile conductor, or an indifferent audience, any of these may cause an artist of ability to do bimself far less than justice upon a particular occasion.

Prepare for listening hy studying the numbers to be sung. Know words and music "by heart." A score in hand is a hinderance to the best listening. The act of writing-marking "points" on the score-distracts the attention somewbat, and something of value in the performance may thus be lost.

The genuine expert, the musical and cultured listener who, through study and much hearing of good music knows the "how" and "why" so well that he is nnconscious of being conscious of it during a performance, and is only really conscions of pure enjoyment in the performance, is the truly happy listener. He has passed through the youthful stage where technical ignorance was bliss; through the student stage, where each performance was a complex problem, and, not being a vocal teacher or a professional music critic, fixes not his attention upon technical matters in order that be may afterward comment npon them. He listens not as an analyst or dissector, but as an appreeiator. Great is the joy of such, and few there be who attain unto it.

Vocal students must listen analytically for purposes of instruction-yet, as has been intimated, not with malice, or prejudice, or delight in fault-finding. Items of tone-production and style will claim their attention. It is wise to hear many and often; to withhold jndgment until opportunity bas been afforded for comparison of voice with voice, singer with singer, in the same or similar selections. For the benefit of such listeners, these suggestions

are presented:

Great singers do not always produce good tones. Do not expect the impossible. Do not be troubled if a singer breathes "wrongly.

yet produces good tones. You can always say that his tones would be still finer did he breathe as you do. Be not astonished if you fail to grasp fully a great singer's "method" at one hearing. He may not have a method—so far as his consciousness of one, while singing, is concerned. Then there are singers who

Worry not should a vocalist whose singing displeased you be loudly applauded. Old stagers have little ways of their own of "fetching the house," at the end of a number. And then, you may be wrong

Remember that great art "conceals art." The difficult in the hands of the great artist appears to be easy. If a singer betraya great effort, he is no artist.

You will imitate the artists you hear; it is best that you should do so. Yet such imitation has its dangers. Ask your teacher about it.

Don't grin when singing high notes merely because Madam Blank does so. Perhaps the Madam was born so and cannot help it If she would. Now you see the point of the remark about "imitation."

Singing out of tune is not always caused by a "bad method." A "bad" stomach is sometimes to blame. Physical case of production and beauty of tone go

together. Without the first you cannot have the sec and-in its fullness

Listen for good tone-quality, a true legato, toneeoloring, shading, accentuation, punctuation (phrasing). Note the artist's skillful adaptation of his vocal resources to expressive ends. Mark the difference in the manner of delivery of music of varied styles-as, for instance, what Sembrich does with Mozart and then with Brohms

And do not become a blind worshiper of man, woman, or "method,"-F. W. Wodell,

THE NERVOUS SYSTEM AND ITS INFLUENCE UPON THE SINGER.

THE pervous system exerts an influence upon the singer greater than most persons realize. Indeed, in ita varied relations, it is more of a mystery than is

electricity; it is a mystery that man has not been able to penetrate or comprehend. In investigating its wonderful infinence, one is carried beyond this life out into the realms of immortality.

This unfathomable nervous current, controlling every thought of the mind, and every action of the body, has more influence upon the singer, in its exhilarating or depressing effects, than upon any other class of individuals. If one has serious mental trouble, the nerves become debilitated, the tone loses its quality, the voice gets out of tune, and singing is a constant effort. As the motor nerves control all the muscles of the body, it will, of course, be understood that they control the muscles which govern the contraction and elaxation of the vocal chords, also the action of the muscles of respiration. If the motor nerves become weakened from overwork, or aickness, ainging in tune, or with power, will be impossible, respiration will be impeded, the voice will become weak, and, in extreme cases, entirely lost.

When weakened by sickness, the voice does not return to its normal condition until the body regains its entire vigor. The voice is never strong when the body is weak. If you would keep yourself in good roice, keep the body strong; in other words: keep the nerves atrong. When one is in poor voice, having no cold or catarrhal trouble, it will always be found, upon investigation, that it is attributable to some cause producing nervous debility. Never expect to sing well if you go to your singing-lesson tired. Sometimes a pupil leaves home in good voice, but, when she reaches ber teacher, finds she cannot sing. Why? Because, fearing she would be late at ber lesson, hnrried, thus weakening, by excitement and overwork, the motor nerves of respiration, as well as other nerves. called into active exercise in singing. Often a pupil vill leave her home earlier than usual, in order to spend a few bours shopping before going to her singing teacher; the result is fatigue and a poor lesson. would emphasize that, in order to sing well, the singer must be rested in mind and body. All who depend upon the voice for success, be it singer or speaker, should lead a restful life, mentally and physically. Before making a public appearance it would be well to give one's self the benefit of an hour's sleep; it would quist the nerves, rest the mind, invigorate the body, and give to the voice a more powerful and better quality of tone.

There is no one anot of the human frame-work that needs so much strength as that of the spinal column. It is the source from which start out the nerves upon their life-giving journey, and one can only be at his best when this life-current is healthy and vigorous. J. Harry Wheeler.

Rossini's ideas as to what ROSSINTS AND VERDI'S IDEAS ON voice; secondly, voice; and, A SINGER'S thirdly, voice. Verdi's ideas REQUIREMENTS. are widely different. As a writer in the "Pall Mall Ga-

sette," who visited him, writes: Siuging with most people, or, rather, in the opinion of the majority. teachers included, means "voice-production," and little else. So that if you get a nice tone, a pleasant quality, and a sufficient volume of sound, if your intonation is correct, and the voice generally steady, you are put down as a singer. With Verdi all these qualities, undoubted as they are, go for nothing as qualifications. His opinion is that "non s'impara a cunture," you cannot learn how to sing; no, you must have it in you, and hy singing be means accentuation, articulation, soul, and enthusiasm. The most beautiful voice on earth meant nothing to him without these, and he would not accept any arguments in proof of possibilities of teaching to accentuate. "No," he positively shouted, "you must feel the accents," and then be told us how once he was coaching a cele brated singer in a part that just suited his splendid voice. The man would have been the success of the opera, but for his inability to understand what Verdi wanted. "I was asking him to give me more accent, and he was giving me more voice; then I sang to him. and he repeated phrase after phrase correctly; but the care of accentuating was so patient that the whole because worse and worse, and I had to give the man up. You must be born with accents,'

WHEN"Romeo et Juliette" ON THE ART OF was transferred from the Opera Comique repertory to that of the Grand Opera.

again Gounod Intrusted me with the part of the Friar. I sang under his baton, as well as under Verdi's and Ruhinstein's. Initially, I sang only in Italian and almost exclusively Italian works. All my vocal atudies were directed toward the mastering of the art of bel canto; but, of course, without neglecting the principles of lyrie declamation. In fact, the art of singing as understood by the old singers, whom I was privileged yet to hear, embraced much more than is generally. supposed to-day. It certainly comprised declamation in a high degree. The current notion is that adepts of bet conto pure and simple cared merely about beauty. of tone, vocal gymnastics, and dodges in voice-production. Not a hit of it. They all knew how to underline their phrases with accents, variety of expression, and coloring the voice; and therein lies all the secret of lyric declamation. Coloring the voice in of course. only a figure of speech; what I mean by it is that the character you give to a vocal phrase should be so distinct as to convey to the hearer the sense of the situation, even if the words are not understood. Sometimes you have to alter the character of your voice altogether, so as to suit the part dramatically or vocally. For example, the kind of speaking voice that does for Leporello would not answer for Marcel in "The Huguenota." And again you must color your voice differently for "Mephisto" than for "Don Basilio," for the King in "Lohengrin" or Tristam and Redolfo in the "Sonnambula"

Once you are master of your voice, having its full range under command and control, your industry must range there commands the command of large? And as every word of the orator, if it is to tell, must reach the listener with distinctness, so every

THE ETUDE syllable sung must be articulated with precision, that the audience may understand as it hears. And the basis of the whole art of singing is the proper management of breath

I sing no less than eighty-five operas, some of them, like "Lohengrin," for example, in three languagesviz., French, Italian, aud German. During my career created seventeen parts between Milan, Paris, and London-namely, in "Aida," "Herodiade," "Le Cid," Patrie." "Abeu Hamet," "Demouis," "Velleda," Elaine," "Sigurd," "Lady of Longford," "Giaconda," "Re di Lahore," "Maria Tudor," "Don Giovanni a singer needs were, first, d'Austria," "Simon Boccanegra," "Figlinol Prodigo," and "Elda."-Edouard de Resake.

> IT seems almost superfluous to state that cleanliness of the body is an important feature in voiceculture, and yet, in order that this very important item to every condition of good health may not be overlooked, it is repeated. No person is ever possessed of a good, strong, resonant, and healthy voice whose digestive organs do not perform their functions regularly, and whose blood is not in constant and proper circulation, and no one can keep his digestive organi properly regulated nor can he retain healthy circula ion of the blood if he neglects the important element of cleanliness of the exterior anatomy. The bath, therefore, and a proper amount of healthful exercise of all the muscles of the body are absolutely essentia to the possession of a rich and resonant and thoroughly-uatural voice.

> COACHING A VALUABLE VOICE .- "Every morning I try my voice critically on each note within my range. examine it with a microscope, so to speak, and wherever I find it even a shade below what I think I can do with it, I practice until I bring it where I think it should be

> "Campanini once said to me: 'I cannot keep my voice in proper shape without my daily practice. If I omit it one day there may be, when I sing at night, no perceptible difference in the quality of my tone; if I omit the practice two days I detect a failing when I sing in the evening; but if I omit it three days my audience notices it!'

> "As for me, I am studying all the time. I think 1 can say with truth that I am able to accomplish today what was impossible for me to do a couple of years ago. I bope to do more and better things in the future than I do to-day. There must be a constant development in any good work, otherwise there will surely be retrogression."-Madam Eames (Harper's

WHAT HAPPENED THIS MONTH IN YEARS PAST

WAGNER, Wilbelm Richard; born May 22, 1813, at Leipzig; died February 13, 1883, at Venice. One of the greatest composers of all time. Wagner followed in the steps of Glnck, Marsch ner, and Weber by emancipating from the stereotyped Italian form the opera or music-drama as it is to-day. By the introduction of leading motives Wagner bound the action and text of the opera with the music, and in his later works, "Tristan" and "Parsifal," he abolished the songform entirely, writing a sort of endless recitative for the singers and reflecting the general scheme of the play in the orchestra with a minute detail that many claim to be rather detrimental than otherwise. Wagner's writings embrace a large list of subjects, principally musical, and these together with bis operas mark an important crisis in musical history that is impossible to overestimate. On May 22, 1872, the corner-stone of the famous Wagner Theater at Bayreuth was laid.

Hungary. One of the greatest or chestral composers of modern times. Goldmark is particularly distinguished as a master of rich and profuse tone-color effects, his instrumentation being of almost Oriental magnificence. With his "Sakuntala" overture, composed when nineteen years old, Goldmark astonished and delighted the musical world, and his subsequent opera, "Queen of Sheba" and the beautiful symphony, "The Rustie Wedding" secured him everlasting respect, if not immortal fame. Goldmark's influence is most salutary, and, far from being merely strikingly gorgeous, his music is characterized by sweetness and purity of sentiment, and is almost always lavishly romantic.

SCHUMANN, Clara Josephine; born September 13. 1819; died May 20, 1896. One of the most excellent lady pianists of modern times. She was the wife of Robert Schumann, and to her belongs the honor of being the most influential factor in spreading and sustaining the musical setivity of ber busband's genius. As an instructor ahe was very beneficial, ber pupils numbering many and proportionately since become known

RAFF, Joseph Joachim; born May 27, 1822; died in the night of June 24-25, 1882, at Frankfort. One of the most distinguished of modern composers, remarkable for being of frank new-romanticism tendency, yet composing in the old accepted forms. His program-music is wonderfully thought out, particularly his "Forest" symphony. In his later life Raff hecame very prolific, his standard works numbering over 200. Though a serious composer, Raff often wrote hastily-gotten-together sketches of inferior rank. Besides his "Forest" and "Leonore" symphonies, his piano-works are mostly widely played and seldom fail in effect

MOSCHELES, Ignaz; born May 30, 1794; died March 10, 1870. Distinguished piano-virtuoso and more especially famed for his teaching abilities. Moscheles's music is characterized by a certain pathos, amounting sometimes almost to affectation, a distinctive grandeur, solidity in rbythm, and harmonic treatment. In 1846 Moscheles settled in Liepzig, devoting his energies toward the advancement of that musical institution and appreciably influencing the cause of music into certain and marked progress.

HELLER, Stephen; born May 15, 1815; died January 14, 1888. A most interesting personality as man and composer. Living principally in

Paris, Heller early became widely appreciated as pianist and teacher. His compositions are entirely for the piano, and opened up a new field of composition, being curiously free from overlanded sentiment and approaching, in their freshness and delicacy of feeling, the poetry of the early English. Heller delighted in suggestive titles for his pieces, and be rarely failed in realizing his ideal. His compositions and studies are to-day prominently used and universally respected.

HENSELT, Adolph (von); born May 12, 1814; died October 10, 1889. An eminent pianist who formed an independent school of pianoplaying, based on a strict legato, though not unlike Liszt's. Henselt more especially distressed bimself about the stretching of the hand, and wrote an elaborate book of extensive studies on the subject. As a pedagogue and composer he was highly respected.

MASSENET, Jules Emile Frédéric; born May 12, 1842. In later years grown to be the most important French composer now living. By a steady series of remarkable works Massenet has risen to popularity, and his orchestral compositions are universally played. Since 1878 Massenet is the professor of composition in the Conservatoire. His principal works embrace three great sacred dramas, thirteen operas, five grand orehes tral euites, orchestral fantasies, overtures, and many pianoforte pieces.

ADVICE TO THE STUDENT OF HARMONY.

BY PERCY GOETSCHIUS, MUS. DOC.

TV ANALYSIS

MECH too little stress is laid by the teacher (and, consequently, by the student) of harmony, as I have resson to believe, upon the analytical side of the study of music. The teacher is far too apt to ignore, or to neglect, the advantageous combination of analysis with the regular practical exercise of the pupil; and the latter is unlikely to realize-if he chances to give the matter any thought whatever-that he bas any right to indulge in the analytic pursuit, or to know how to set about it if he had. And yet there is scarcely any other line of studious

effort so directly, broadly, and convincingly instructive, and at the same time so keenly pleasurable and encouraging as the examination of classical music, or at least good music of any school, with a view to meeting and recognizing old acquaintances of the barmony-class (enemies there, but friends now in their cordial surroundings), and confirming by actual personal observation the existence of the harmonic factors, and the given rules that regulate their uses and treatment. To find the troublesome "chord-seventh" in a sonate of Haydn, Mozart, or Beethoven, or even in a hymn-book, invests that factor with an interest it never could arouse or command in the barmony exercise; robs it of its dead weight, its wearisome mechanical complexion, and imparts an unexpected vitality as well as dignity to it. And to discover that it is led reverently downward (just as the tiresome old harmony rule declares that it should move) establishes a degree of confidence, a feeling of proprietorship, in the rule, that swells the pupil's breast with satisfaction and delight .- and, best of all, demon strates that be is truly growing into closer touch with these real live products of refined musical thought.

For these reasons. I have learned to estimate analy sis as one of the most necessary parts of the musicstudent's education; and would therefore nrge its early and constant pursuit upon both harmony teacher and harmony pupil with peculiar emphasis.

But here, again, the pupil stands in need of careful advice and direction, for there is no little danger of his doing bimself more harm than good, of retarding, rather than promoting, his substantial progress, by prosecuting his analytical studies clumsily or falsely.

If properly conducted, the attempts to analyze the harmonic contents of good musical sentences may be made very early indeed,-practically from the very beginning of the study of harmony. In order to indi cate as definitely and safely as possible what will in sure the proper guidance of these attempts, I would formulate, at the outset, the following fundamental principle of analysis, as a perfectly trustwortby safeguard, namely: That the student shall not undertake to account for everything he finds in the sentence, but shall content bimself with recognizing and naming only such of the tones, chords, or keye as are quite easy of comprehension to him at the time and will submit to simple definition after a fair amount of truly thoughtful scrutiny; that he shall simply ignore (omit), with almost studied superficiality, so to speak, all that appears decidedly unfamiliar, or baffles definition after a few seconds of sincere concentration; in s word, that he shall voluntarily and smilingly "skip" whatever he does not readily understand,realizing, of course, as he does so, that it is only a emporary postponement.

I reiterate this fundamental "rule of analytical purmit" thus lengthily, because of its vital importance. The rule will need to be followed but a certain length of time, varying, probably, with variously endowed pupils; as he advances, he will bave less and less to skip, in this way; the circle of doubt, apparently ormidable at first, will narrow down more and more, until at last (and surprisingly soon) every tone and chord and key will respond to his analytic call,—and

then, if he has appreciation as well as technical knowledge, be may experience the indefinable delight of knowing and feeling, immediately, the import of every tone be plays or sings; for this babit of analysis, so easily acquired by the barmony student, enables one to peer down to the innermost depths of the composer's thought and purpose, easily and swiftly.

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The barmony pupil who can adopt, and accustom himself to employ, this unique safeguard, may, I repeat, begin bis analytical work as early as be desires. Ie may, at the start, study out the intervals (that being usually the first item of explanation and exercise in standard text-books), in a hymn-tune, or, hetter, in any comparatively simple piece of music be may be learning to play or sing; at first, naming the intervals as they come; and afterward picking out certain intervals,-perfect octaves, perfect fifths, minor thirds, major sixths, etc., etc.

When be has learned the rules of chord-formation. he may endeavor to find and name the chords in his piece, and will probably begin to look with increased interest upon the manner in which the composer has counted the chords and also what chord-successions be bas employed. In this pursuit be is by no means unlikely to discover a number of most significant general facts, of which his text-book makes no mention. simply because they lie outside of the domain of the "text-book," as such.

In analyzing the chords upon bis printed page the pupil will soon observe that the vertical column of ones often differs from the arrangement prescribed in his rules for the erection of a "chord": such columns of tone are then not "chords," and he must beware of calling them such. They are tone-associations that belong to the realm of inharmonic tone-bodies, and one or more of the component tones are non-essential. The pupil's course in regard to these enigmatic bodics is very clear: be is mindful of bis fundamental rule, and quietly passes by all incomprehensible columns, mentally determining to leave them until be shall bave reached and studied the various species of nonessential, or embellishing, tones. Further, the chordstructure which stands upon the beat, and manifestly governs that beat, may, in some part or other, be attended by tones not included in the regular chord; these, also, are auxiliary tones, "grace notes" in a certain sense, about which he need give blmself no concern until he has learned to define them.

When be has reached this point, has become familiar with the harmonic bodies, and can quickly discover the presence of tones foreign to the ehord, he will at times experience no little difficulty in determining which tones are to be regarded as essential (that is, defining the actual chord form), and which are nonessential, or anxiliary tones, serving only to embellish the true chord-form. For example, if the tones G-C-F chance to be associated one above another upon a certain beat, they may be accounted for in three different ways, with nearly, if not quite, equal plausibility (1) the true chord-form may be G-C-E, with F as embellishing tone of the E; or (2) the ehord may be G-B-F, with C as embellishment of B; or (3) the chord may be A-C-F, with G as auxiliary of A.

In such dilemmas the pupil may resort to the following two general rules: First, glance ahead to the next beat and observe what has taken place; from the movements of the parts the harmonic intention of the composer may generally be interpreted accurately and easily; the solution of the above threefold riddle will depend simply upon which of the three suggested chord-forms asserts itself during the following beat or beats, for the identity of a body of simultaneous tones depends upon what it does (bow it moves), as a general principle. Second, in the absence of clear evidence, put the simplest construction upon the tonebody; do not regard it as a subordinate chord, if it can possibly be demonstrated as a principal one; do not call it a subdominant chord, if it can be accounted for as a dominant or a tonic chord.

Probably the most confusing element in analysis is modulation. The student enjoys fairly clear sailing of works for special analytic practice. as long as the key remains unchanged, but comes to grief when confronted by a change of key. He must,

here, be gulded largely by the accidentals (extra sharps or flats) which appear; but not entirely. First of all, let bim beware of confounding essential and non-essential tones in this very particular. An accidental which merely marks the presence of an embellishing tone (as a very large number of accidentals, perhaps the majority of them, do) has no weight in determining the key. By applying the first of the two rules just given,-hy looking ahead (this time over several beats),-he will probably succeed in determining whether the accidental is legitimate or only transient. If it is the former and indicates a change of key the accidental itself will belo to define what change has taken place: if, for example, after having been in D-major (2 sharps), a G-sharp asserts itself, it is obvious that there are now three sharps (G being the "third charp"); hence the key is either A-major or (less probably) F-sharp minor: If, on the contrary, a C-natural asserts itself, one sharp has been canceled, and the key is either G-major or E-minor. Which of these it is depends-like the ultimate deter mination of every modulation-upon the aggregate of tones represented upon two or three successive beats which must suffice to define the prevailing scale.

The difficulty is greatest where ebromatic progressions occur: for these, if frequent and persistent, reduce analysis to guess-work, more or less completely Still, even in a chromatic labyrinth, the nature of the chords may be confirmed, and, by widest application of the rule of consulting the following beats, sufficient hearings may be found to define at least the generally prevailing tonality.

Another source of embarrassment is the occasional evidence of a violation of some "rule" of the revered text-book. In the presence of such a susplcion, let the student be more than ordinarily careful to assure bim self that bis own analysis is correct. That, in itself, is worth the cost of a possible slip of the composer pen. If it be the work of a great master, the pupil may safely assume that there are reasons for the (apparent) violation of "rule," evident enough to the ken of genius, though beyond his own, yet crescent powers of critical vision. Rules of "harmony" often vanish before the conditions of "form"; narrow re strictions relax and disappear under the jurisdiction of broader laws. Should he find a "brace of fifths," so flagrant as to be beyond all palliation, -say, in Beethoven or Bach,-he may glory in the prospect of freedom thus opened up to his own future

In this connection reference may be made to the undeniable faults of notation, which harass the student's analytical effort, even in the great masters' creations. Here, particularly, the pupil must be mindful of the fundamental rule given at the outset, and eimply defer the minuter analysis until bis more thoroughly trained vision shall enable him to detect the composer's purpose even through a misleading

Finally, with reference to the choice of works suitable for analysis by the comparative beginner, the following general advice may be offered: Preference should be given, of course, to classical writings, not only because they are likely to be the most perfect, and afford the most wholesome and Inspiring atmosphere for the advancing student, but also because they are, as a rule, the simplest, and easiest to analyze. But these neither must nor should be the only grade of literature used. As I bave said, the better class of pieces usually assigned by the teacher, for piano or violin, or vocal practice, may be taken; or even,-though with vastly greater exercise of prudence.-the church bymn books. Of the masters, Mendelssohn is probably the best for analysis; next, Beethoven, Mozart, Schnbert, Haydn,-later on, Schumann, then Chopin, and Brahms; Wagner, Liszt, Grieg, and other modern writers should be avoided by the beginner. Last of all comes Bach, the greatest, most ingenious, most perfect, but also most complex of all the masters. On page 236 of my "Material Used in Composition" may be found a carefully graded list

(To be continued.)

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THE OPUS 51, No. 1, the "MILITARY MARCH" of Schubert's, forms one of the seven marches written by him for four hands at the piano. As the date of the original manuscript was February 28, 1827, it is interesting to note that also in this year Schuhert failed in getting the position as capellmeister of the Kaerntnerthor Theater. Also in this year Schubert gave his first and only public concert. The "Military March" is one of great hrilliancy, and is hy far the most popular of the easier four-hand Schubert compositio Written at the age of thirty, the composition betrays great dignity and a wonderful wealth of melody, such as perhaps has never heen found in any other march of this class. It is plaintive, hrilliant, joyful, and full of hope in turn, and can casily be taken as one of the distinguishing productions of the great genius

"VISIONS OF LOVE," hy Stanley L. Krebs. This romance has many dainty musical conceits, which require a light, sympathetic touch and a poetical rendering. The embellishments add a graceful charm to it, and the theme should he played distinctly.

"IMPROMPTU," opus 142, No. 2, by Schubert. Though not the greatest, the "Impromptus" of Schnbert are the most played of his piano-works. The one in this issue shows a hreadth of melody and harmony that hrings the genius of this man hefore you.

"To ARMS MARCH," hy L. Ortlepp. The march and two-step seem to have been accorded popular favor this year. Perhaps because they make the pulse beat higher and the feet keep time. This march was composed with that idea in view, and it appears to have reached the mark.

"Henge-Roses," hy Schuhert. Schubert is believed to be the creator of the German "lied." A halance is always maintained between the voice and the piano, and they never descend to the plane of mediocrity. Note the charming, dainty manner in which he treats the lines of Goethe.

"Beloved Star," hy Beaumont-O'Neill. That a good melody loses none of its charms when set to words is evinced by the success attending Watson's setting "Voices of the Woods" to Ruhinstein's Melody in F. Pianists are pleased with Beaumont's "Con Amore," and vocalists will regard with favor his "Beloved Star "

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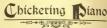
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